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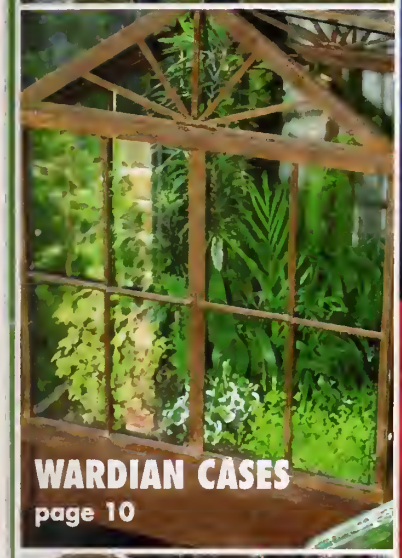
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JANUARY/FEBRUARY 2007 $5.00

GREEN scene



Creating Wildlife Habitats
page 7



WARDIAN CASES
page 10



Growing in CHESTER COUNTY
page 28

HOLIDAY ARRANGING
page 32





INSIDE!
The Photo Contest Winners

THE PENNSYLVANIA HORTICULTURAL SOCIETY



1979 – 2006
Twenty-seven Years . . .
and the Vision Continues . . .

Cathedral Village

Above photo shows our latest amenities to support resident activities: Surrounding a new professional, six-hole putting green is this butterfly garden complete with a natural rock waterfall and shaded seating area. The putting green is maintained daily so that it is always ready for residents and their guests.

Cathedral Village still offers the traditional CCRC contract, the most extensive available in the retirement industry. The contract provides a ***Value*** to our residents, measured in the number and quality of services received for the monthly fee, that is unparalleled and . . . it covers more today than it did 27 years ago.

Years of ***Innovative*** planning by the Board of Directors and Management have gone into Cathedral Village. The outstanding array of services and quality of care provided by all departments, including Dining, Health Care with Outpatient Services and Unlimited Nursing Care, Health Club fitness and exercise programs, Horticultural activities and workshops, Village College classes, and Art and Music facilities have resulted in unusually high ***Resident Satisfaction***.

The ***Vision*** of Cathedral Village continues. It is an on-going process that accommodates changes in cultural trends and in residents' lifestyles.

We invite you to visit, question, and compare!
Come in Monday through Friday between 9 and 4.
Appointments are necessary on weekends.

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Table of Contents

FEATURES



10 The Glass Garden
Many of us marvel at those elegant Wardian Cases at the Flower Show, each brimming with exotic hot-house plants and foliage. In this piece, Elise du Pont shows us how to create these magical "gardens under glass," whether for the Show or simply for your own personal enjoyment.

16 It's a Snap!
We're happy to bring you the winners of this year's *Green Scene* Garden Photo Contest. From exuberant flower beds to smiling faces, these images deftly capture the work, passion, and joy of gardening.

22 Work in the Winter Garden
Even when cold weather sets in, there's much to do in the winter landscape. In this story, Ilene Sternberg talks to the hard-working professional gardeners at Chanticleer (in Wayne, PA) and learns what tasks they tackle in the so-called "off season." From tool repairs to grounds cleanup, their work will give you fresh ideas for your own winter projects.

28 Native Beauties
Jane G. Pepper takes us out to bucolic Chester County to visit Yellow Springs Farm, where you'll find native plants galore. In 2000, owners Catherine and Al Renzi bought this plot of land in the country and proceeded to launch a native-plant nursery. Seven years later, they now sell about 5,000 plants a year to a growing list of happy customers.





COLUMNS

6 The Potting Shed

32 Botanical Bouquets
One Dozen Roses

34 Show Plants
Springing Back to Life

38 The Backyard

The Pennsylvania Horticultural Society motivates people to improve the quality of life and create a sense of community through horticulture.

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GREEN scene

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What's an "EXPERT GARDENER?"

Being at the helm of a gardening magazine, I meet "expert gardeners" all the time. Tall ones, short ones, degreed ones, amateur ones. This line of thought emerged recently when I was outside planting shrubs and was greeted by a new neighbor. We chatted a bit and, as is often the case when I divulge the name of the organization for which I work, I was greeted by *oohs* and *ahs,* as well as the inevitable comment, "Golly, you must be an expert gardener."

Alas—I'm not. While I know a goodly amount of botanical Latin (thanks to my *Green Scene* labors) and have gardened for many years, I'm far from an expert. The real experts, I've found, are a more varied and interesting lot. For example, there are the official experts, including horticulturists and botanists bearing degrees from institutions of higher learning. They are the scholars of the gardening world, dedicated to the mastery of academic gardening knowledge. They eat Latin nomenclature for breakfast and try to stay current with the never-ending name changes that occur in the plant world (as well as having to remember the myriad new varieties introduced each spring). These professionals attempt to blend the best of garden knowledge and garden practice into one skill set.

Another schooled variety of gardener I sometimes encounter is the arborist. This is a person who has devoted his or herself to the care and cultivation of trees, whether it's planting the right tree on someone's property or removing a 100-year-old giant whose best days are behind it. In the latter case, being an arborist can be a dangerous line of work. When scaling a 70-foot tree with ropes, it's good to be an expert.

There are many other fields of professional horticulture I could mention for their expertise (such as landscape architecture, forestry, and public-garden management), but there are plenty—and I mean, *plenty*—of top-notch gardeners who hold no degrees. Take, for example, a professional landscaper. Granted, some landscapers know only how to mow grass and fire up a gas-powered weed whacker, but good ones are also knowledgeable about planting trees and shrubs, weeding beds, and applying the correct amount of mulch to woody plants (as opposed to those who build unsightly and harmful "mulch mountains"). To home and business owners, as well as landscape architects and designers, good landscapers are worth their weight in gold.



Photo by Dori O col

NEW COVER DATES

What happened to the December issue of *Green Scene*? No, you didn't miss an issue. We're "re-serializing" the magazine, starting with the January/February 2007 issue you're holding right now (formerly known as the December '06 issue). Henceforth, *Green Scene* will bear the following cover dates: *January/February, March/April, May/June, July/August, September/October, and November/December.* If you have questions, please call 215-988-8767 or email *greenscene@pennhort.org.*

Another group of pros who may or may not have degrees are nursery owners and members of their staff. (I say "may not" because it's not a professional requirement—unlike landscape architects who need a degree to legally practice their craft.) Fortunately, in the nursery world, a degree is not necessary to successfully earn the mantle of expert gardener. In my experience, many of the nursery owners and employees I've met over the years are bona fide experts who are learned about both plants and the art of placing them in the best spot. I'm generally pleased with the advice I receive from nursery staff; they're usually knowledgeable, well-meaning people who can help you find the right plant.

Perhaps I'm biased, but some of my favorite garden experts show up each March in Hall B at the Philadelphia Flower Show. Many of these people are just regular folks with a deep passion for plants. Some of them are business men and women, others are city folk and country folk, and many just grow flowers for fun. But in their free time, they voraciously read books and journals about specific plant genera and join relevant plant societies. Many are what I'd call the "black belt" experts of horticulture, and I learned long ago not to underestimate them. They know more about plants than I *ever* will and can cite reference books on their chosen subjects until the sun goes down. Trust me—those plants you see in Hall B are grown by many of the best "garden experts" in the region and beyond. It's definitely one of my favorite spots at the Flower Show each year.

The gardeners who impress me the most, however, may not be professionals or Show exhibitors. They are home gardeners who have taken their tiny plots to new creative heights. Each spring and summer, I drive to various gardens in the city and suburbs, following a "hot tip" from another gardener or a PHS colleague. There's always a thrill when I discover a secret garden created by a skilled amateur, someone who just loves the process of gardening, understands plants, and has a highly developed artistic eye. Admiring their horticultural feats, I often say, "You should write a book!" to which they return a shy smile and politely decline. But while they'd disagree, I count these quiet masters among the finest garden experts I've ever encountered.

And who knows? Maybe you, too, are one of them. As I've learned over the years, garden experts sometimes appear where I least expect to find them.

Pete Brown

email: *greenscene@pennhort.org*

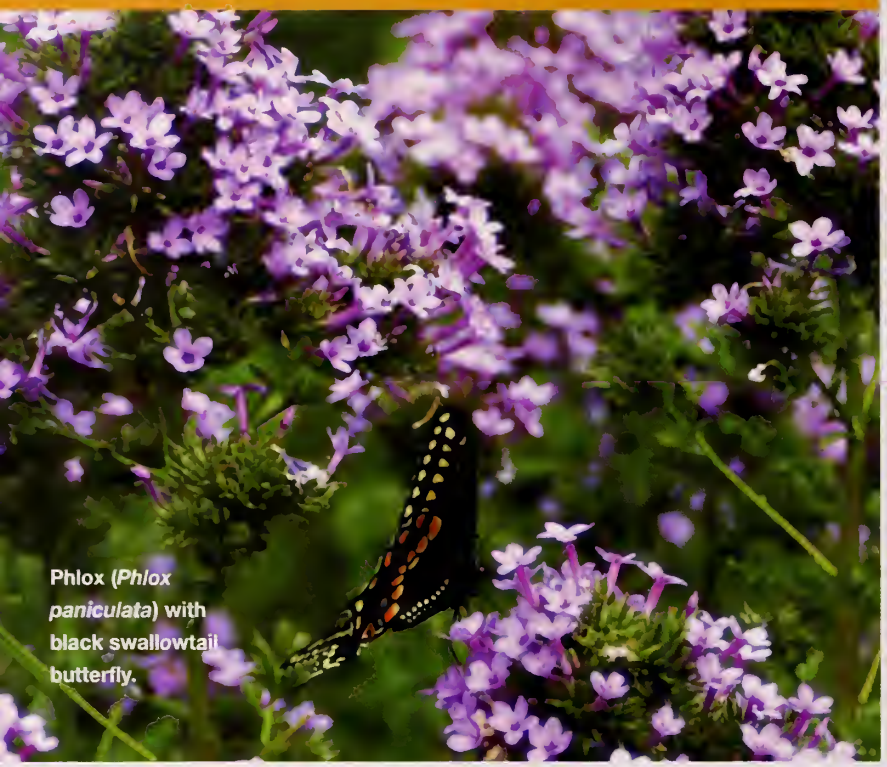


This is the generation your legacy begins

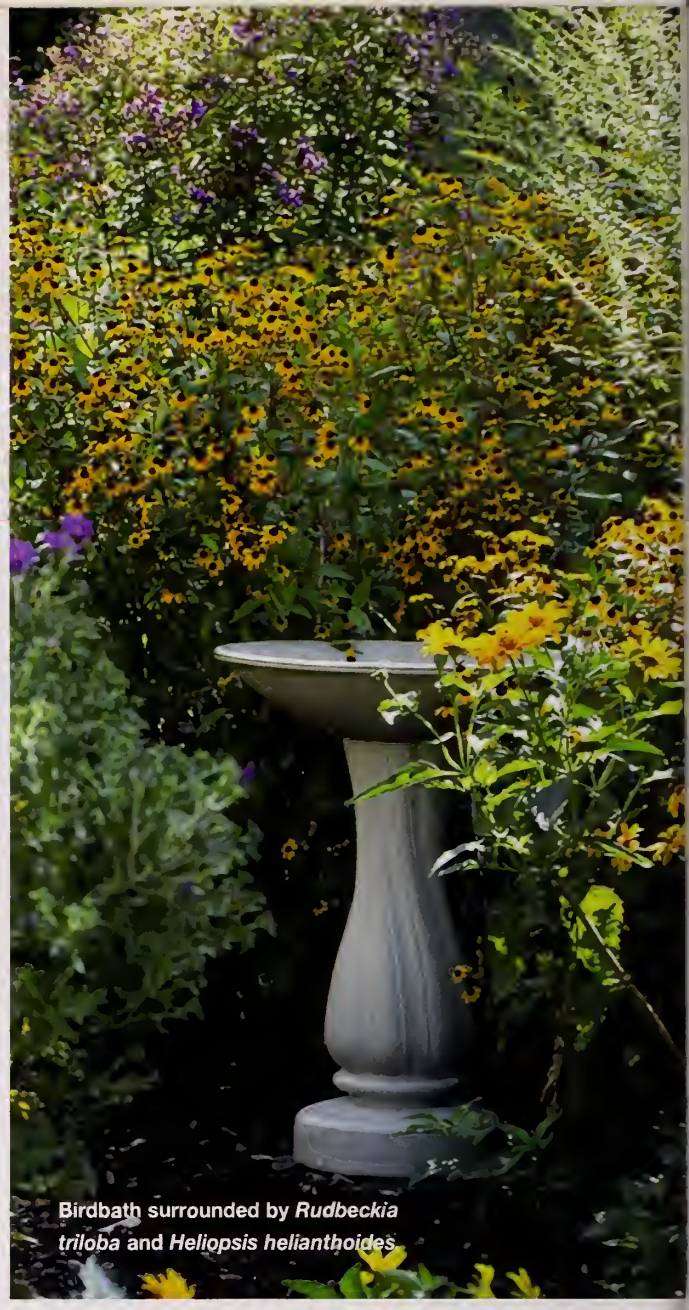
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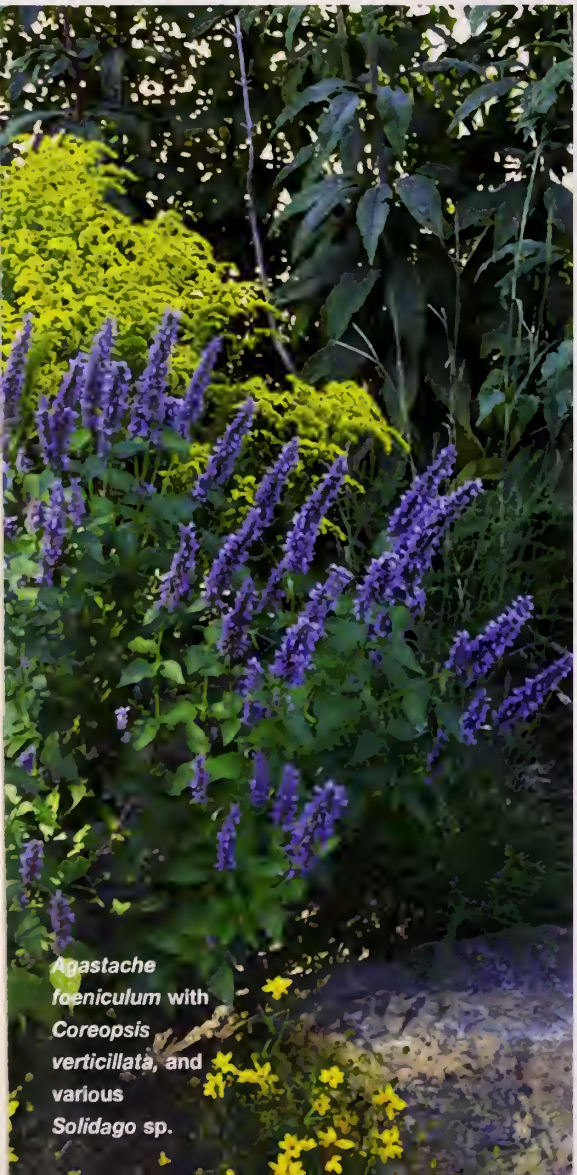
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Phlox (*Phlox paniculata*) with black swallowtail butterfly.



Birdbath surrounded by *Rudbeckia triloba* and *Heliopsis helianthoides*



Agastache foeniculum with *Coreopsis verticillata*, and various *Solidago* sp.



Martina Martin



View of Martina's meadow, overlooking Springton Lake.

MARTINA'S GARDEN

Brilliant bluebirds and noisy Carolina wrens eagerly swoop to feeders perched on the railing of Martina Martin's deck. Hummingbirds hover, sipping the nectar that helps meet their ravenous need for energy. Amid the lively chatter and flapping wings, Martina and her big cat Harley settle into their morning routine of welcoming these daily visitors.

Martina's lifelong interest in nature inspired her to volunteer at the Schuylkill Wildlife Rehabilitation Clinic 15 years ago. Later, a class at the Cape May Bird Observatory sparked her desire to create a backyard habitat. Retired from a busy career as a rheumatologist, Martina finally was able to begin work on this project when she and husband John settled into a new Media, PA, home in 2002.

Limited gardening experience didn't stop Martina from thinking big. She knew the essentials of creating a beneficial habitat and the importance of indigenous plants in sustaining local wildlife. When a friend told her about Redbud Native Plant Nursery in Glen Mills, PA, Martina contacted owner Catherine Smith, who designed a habitat garden for her incorporating fruiting trees and shrubs as well as flowers that provide nectar and seeds.

The cranberry viburnum (*Viburnum trilobum*) is one of Martina's favorites: "The flowers are beautiful, and the berries are outstanding. I've seen cedar waxwings on them; they are one of my favorite birds." Another shrub chosen for its tasty fruit is elderberry (*Sambucus canadensis*), which attracts more than 40 bird species. "It was a huge surprise to find how fragrant the milkweed (*Asclepias syriaca*) blossoms are; they're heavenly," she says. "And the butterfly weed (*Asclepias tuberosa*) is just so lovely in July with its orange flowers, but in addition, it hosts my monarch caterpillars."

Martina's meadow hums with life as asters, coreopsis, and towering ironweed sway in the breeze. "When I moved here this was just dirt, dust, and mud," she recalls.

A wildlife habitat doesn't have to be as ambitious as Martina's garden, as long as it includes five key elements: food, water, shelter, places to raise young, and earth-friendly landscaping practices. "You can start small and add as much as you want," says Martina. Any outdoor space, from a small city balcony to a suburban property, can provide the basic necessities for wildlife. For example, a water source can be as simple as a birdbath or shallow dish.

Decide what critters you want to attract and select plants that help create the environment they need. "Goldfinches love purple coneflower (*Echinacea purpurea*) and Joe-Pye weed (*Eupatorium sp.*). Phlox (*Phlox paniculata*), which are just so gorgeous, are great for butterflies," Martina says.

Restoring biodiversity to our own backyards is critical for wildlife survival in urban and suburban settings where development has eliminated most natural areas. "I'm sad that we're destroying so much of the natural ecosystem," says Martina. Then, enjoying the abundant display of colorful winged creatures that flutter by, flourishing in the haven she created, she adds, "This is my contribution."

The National Wildlife Federation's "Backyard Wildlife Habitat Program" offers tips on gardening for wildlife. You can even have your property certified as a Backyard Wildlife Habitat site. Visit *www.nwf.org/backyard/*.



Photo by Kirill Rozhdestvenskiy, Dreamstime.com

Story and photography by Marcia Tate.





Photo by Amy Sorrys

FLORAL ARRANGEMENTS from the PHILADELPHIA FLOWER SHOW

Class: Defined Space

Title Theme: Runway

Arrangers: Karen Milbourne-Messer and Booker Messer

Plants: *Anthurium*

Ribbon: Blue

Judges' Comment: "A powerful and energetic design."

For information about entering the 2007 Philadelphia Flower Show, visit *www.theflowershow.com*

Guess "HOOVES" Coming to Dinner

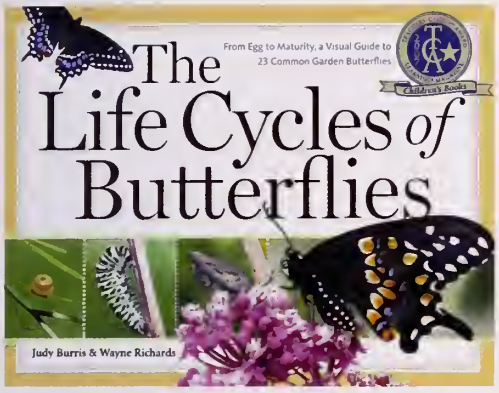


Set another place at your yuletide table, because Rudolph might be coming this year! Each December at PHS, staff assemble for a holiday workshop to create wreaths and centerpieces for their domestic holiday decorations. We couldn't help but grin at this clever reindeer centerpiece created last year by senior project coordinator Margaret Funderburg and thought we'd share the fun.

Margaret took a shallow plastic, rectangular container and fitted a block of Oasis in the center. Then she covered it densely with freshly cut yew tips. Other materials included saucer magnolia branches for the antlers, a pair of magnolia leaves for the ears, pinecones for the eyes, and a red plastic ball for the nose.

What could be easier...or more festive?

By Daniel Moise



The Life Cycles of Butterflies

By Judy Burris & Wayne Richards

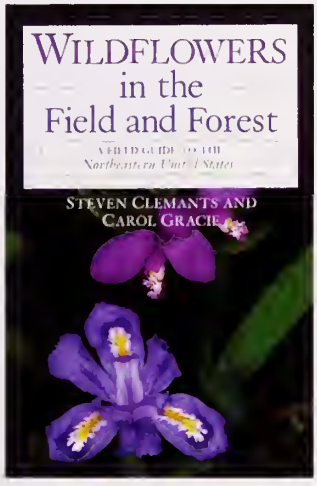
(151 pp., $16.95)

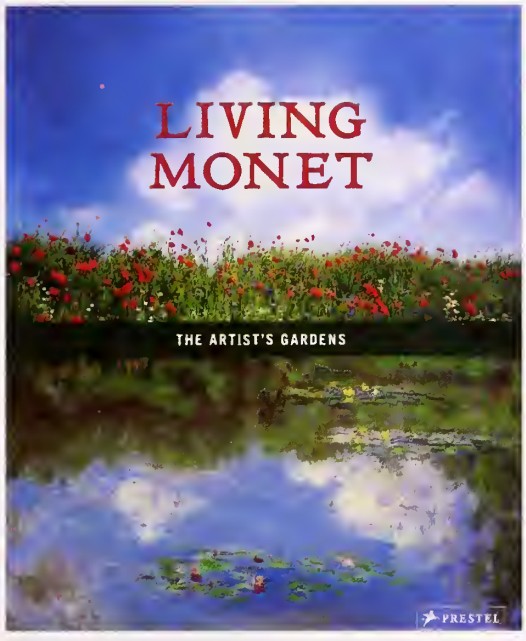
The brother-sister team of Richards and Burris presents a detailed look at 23 commonly found butterflies at each phase of development, from egg to winged wonder. Readers will benefit from the full-color photos that handsomely display the intricate distinctions among the species. Also of use are the field notes, breeding-range maps, and gallery of host plants.

Wildflowers in the Field and Forest

By Steven Clemants and Carol Gracie (445 pp., $35)

The latest addition to the *Field Guide* series (past editions featured caterpillars and dragonflies) is a dense but user-friendly directory of 1,450 species of wildflowers. Extensive information is provided for each variety, including color-coded maps that indicate where and when a flower best blooms. Note: this guide is Northeast specific.



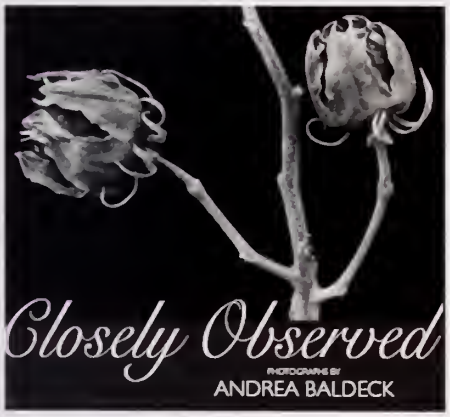


Living Monet — The Artist's Gardens

By Doris Kutschbach

(144 pp., $35)

From water lilies to wheat stacks, Claude Monet's paintings of nature are among his best-known works. Art historian and author Doris Kutschbach explores and celebrates the artist's outdoor interests with her new book, *Living Monet.* Featuring reproductions of his paintings, an abundance of photos, and even recipes from his kitchen, readers will acquire a fuller perspective of Monet's daily life and of the gardens at Giverny.



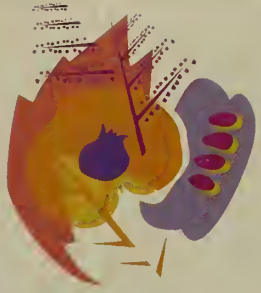
Closely Observed

By Andrea Baldeck

(176 pp., $49.95)

A collection of 178 black-and-white photos, *Closely Observed* asks readers to slow down for a moment and appreciate the delicate details of the botanical world. Photographer and PHS member Andrea Baldeck has an eye for detail, and common flora seen through her lens appear in a whole new light. It's no surprise that roses and orchids make for beautiful muses, but even cabbage is captivating in this coffee-table tome.

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bogs
meadows
woodlands
sun
shade
borders
hedgerows
hillsides



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THE ELUSIVE WARDIAN CASE

Growing Under Glass with Elise du Pont

In Victorian-era America, no parlor or drawing room was complete without a Wardian case, commonly called a terrarium. Named for their inventor, Nathaniel Ward, the ornate glass cases, often shaped as houses, were used to create controlled environments for plants. And though they might not be as much in vogue now as they once were, many people still find great joy in designing their own tabletop greenhouses. One such enthusiast is Elise du Pont, wife of former Delaware governor Pete du Pont. She's devoted much time, effort, and energy to creating these cases and tests her mettle each March at the Philadelphia Flower Show.

Planning for the Flower Show is a process that requires several months of work at Patterns, her home near Wilmington, Delaware. After nurturing a host of miniature plants through the spring and summer, Elise gathers together her most trusted advisors to discuss the layout and design of her entries. Although the end results vary greatly from year to year, Elise operates by a certain set of criteria. She says, "We always try to incorporate a good mix of plants, but we're careful to adhere to a particular culture. After all, you don't want a desert plant next to a jungle plant."

Construction of the display typically starts with a rare, standout species. "I personally believe that each case should have a clear focal point, something that will catch the judges' eyes and set the tone," says Elise. Then, other specimens follow suit. Her overall objective is to construct a display that appears refined and harmonious, yet lush and dynamic—not an easy balance to master. "The whole thing is very artistic, so there's really no one way to go about it. Different sets of judges look at things differently, so you never know what the reaction will be," she adds.

In the weeks before the big show, cases may be reconfigured multiple times. Since the growth or bloom of a certain species may not be up to snuff, Elise plans ahead and has alternates in reserve to call upon.

Once the roster is finalized, the plants undergo a rigorous grooming regimen. Elise's experiences have shown that good grooming can make the difference between a blue ribbon and a "better luck next year." The majority of the grooming occurs in the du Pont home prior to transporting the entries to the Show floor. There, unruly branches are gently snipped away, unattractive leaves are tweezed, and every inch of the plants are scrutinized for imperfections. "I appreciate as much feedback as possible," Elise says, "So I'll grab anyone within five miles and ask for their input."

But when it comes to Wardian cases, grooming extends beyond the plants themselves. Each glass pane of the mini-greenhouses must be thoroughly washed and rinsed—luckily, they're removable. Soap and water is usually sufficient to keep the glass spotless and shiny; Elise is wary of



Story by Daniel Moise
Photography by Pete Prown



harsher chemical cleaners for fear the residue could harm the plants. She also stays away from lint-leaving paper towels. Instead, she uses a squeegee for scrubbing and a razorblade for removing stubborn spots.

The week of the Show is always a highlight of Elise's year. Not only can she share her hard work with thousands of people, but it also gives her the opportunity to observe the competition. "Once they established a special class for Wardian cases, we really had to step it up. More people enter now than before, so it's always exciting to see who'll come out on top" she says.

And though you can't win them all, Elise certainly has a fair share of blue ribbons to her name. In fact, a small partition adjacent to her greenhouse is seemingly wallpapered with primary-colored ribbons—a testament to her labor of love. While the majority of this collection comes courtesy of PHS and the Philadelphia Flower Show, several represent distinction from other horticultural organizations.

Still, all the accolades haven't lessened Elise's drive. She often tries new sorts of soil, experiments with drainage techniques, and takes classes at Longwood Gardens to keep on her toes. "What can I say?" she adds with a shrug. "I'm a plantaholic."



Elise du Pont at home.





Left: **One of Elise's entries at the Flower Show.**

Below: **The greenhouse at Patterns, the home of Elise and Pete du Pont.**

Beautiful Wardian and Conservatory Cases



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YOUR OWN HOUSE

If you'd like to enter the world of Wardian cases, allow Jessica Story to impart advice from her many years of experience. Jessica is head grower at Meadowbrook Farm *(www.gotomeadowbrook.com)*, a garden center in Abington Township, PA, and a nonprofit affiliate of the Pennsylvania Horticultural Society.

- Select the right case for your home. Meadowbrook Farm offers a variety of Wardian cases ranging from $25 to $300. For a less formal look, fishbowls or glass globes work just as well.

- To plant, put a 3/4-inch layer of gravel in the bottom of your case or terrarium. Add a layer of chipped charcoal to keep the soil sweet, and top it off with about two inches of sterile potting soil.



Above: **Wardian cases in Elise's living room.**

OF GLASS

- Choosing the right plants is extremely important. Be sure to select species that thrive in moist, closed conditions. Ferns and houseplants such as peperomias, fittonias, marantas, and begonias do well. Avoid the cactus and other such species that do poorly in high humidity.
- Arrange your specimens as though in a landscape, using rocks or pieces of wood if desired. Be mindful of proportions to obtain the best appearance.
- Since the glass covering traps so much moisture, water *lightly*. You may go for weeks without watering.
- Place your case in bright shade, not in direct sunlight.
- Overall, terrariums require relatively little maintenance, but make sure the more vigorous species do not overtake the others in mixed plantings.

The Barnes Foundation



All materials and images © The Barnes Foundation 2006

Paul Cézanne, *Terracotta Pots and Flowers*, 1891-1892, BF235.

Visit the Barnes Foundation this winter and enjoy an unparalleled aesthetic experience inside the Gallery and outside in the Arboretum.

The Barnes Foundation's collection of French Impressionist, Post-Impressionist, and early Modern paintings is unsurpassed in breadth, quality, and depth. The collection also includes important examples of African sculpture, American paintings and decorative arts, Old Master paintings, Native American art, Asian art, and ancient artifacts, which provide a rich context for the study of art and aesthetics.

The Arboretum, which features an exceptional collection of rare trees and woody plants from all over the world, a fern collection, formal gardens, and a lilac grove, provides an unparalleled environment for horticulture education. The 12-acre Arboretum, which surrounds the gallery building, reflects and enhances the beauty of the art inside.

For information on visiting the Barnes Foundation please call 610-667-0290.
To learn about art and horticulture classes and workshops offered at the Barnes, please contact the Education Department at 610-667-0290, ext. 2259, or the Arboretum at 610-667-0290, ext. 1071.

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Our holiday gift selection includes more than 200 items of comparable quality and charm—fragrant wreaths, greens, and trees cut and shipped at the last minute to assure freshness, spring-flowering bulb collections prepared for forcing, Paperwhite Narcissus, unusual houseplants such as Jasmine, Abutilon, and Clivia, plus other attractive gifts with natural beauty and simplicity. Gardeners appreciate our gift certificates, which provide access to a vast offering and a compelling discount.

To review our holiday catalogue, please visit **whiteflowerfarm.com**. Your selections will be delivered with complete instructions and your greetings enclosed. Satisfaction is guaranteed. Kindly mention Source Code 63050. We look forward to serving you.

White Flower Farm
whiteflowerfarm.com

Shutters were snapping madly this summer as *Green Scene* readers prepared for the 2006 Garden Photo Contest. Friends, family, and flowers were all part of our "People in the Garden" theme, bringing the welcome addition of smiling faces to the competition.

As usual, the quality of the images was uniformly excellent, proving that our entrants certainly know how to handle their digital cameras, film SLRs and friendly "point 'n' shoot" models. Now...off to the winner's circle!



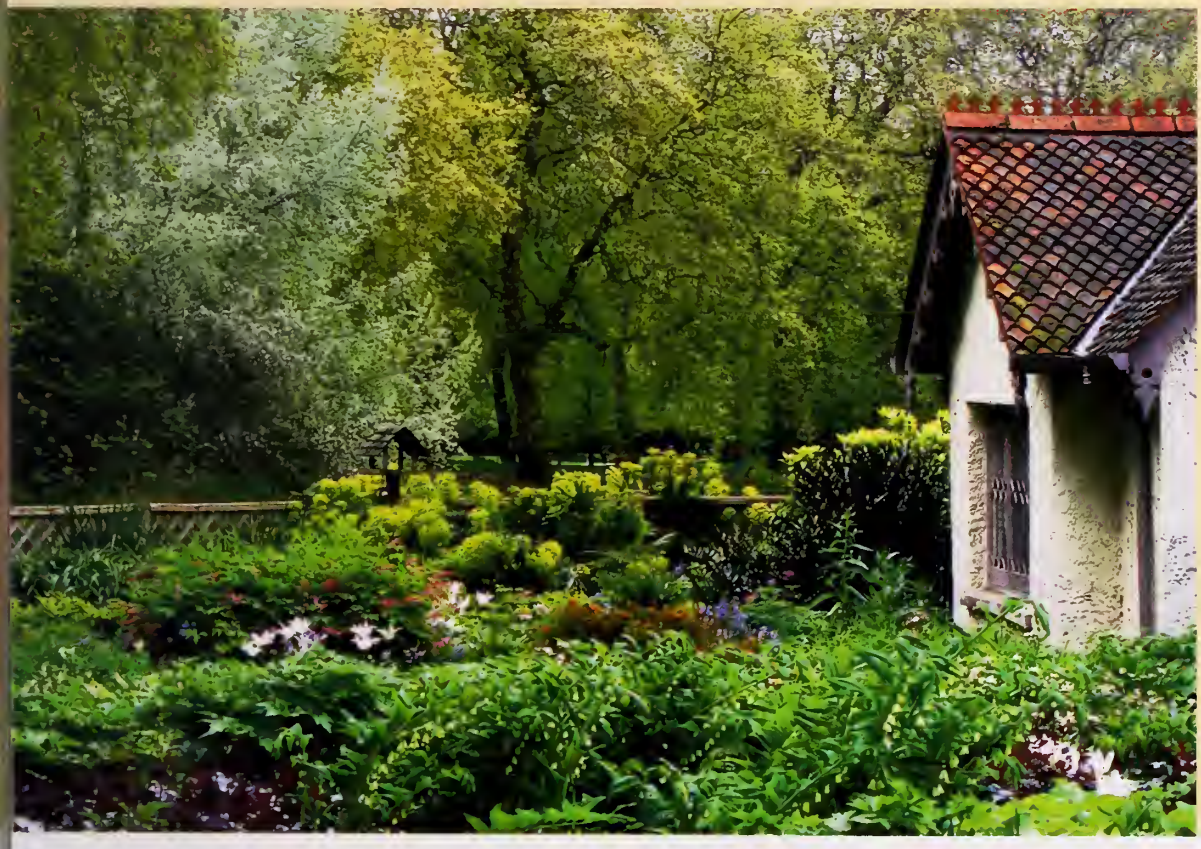
PHOTO FINISH

Winners of the 2006 Green Scene "Garden Photo Contest"

◀ 1ST PLACE WINNER

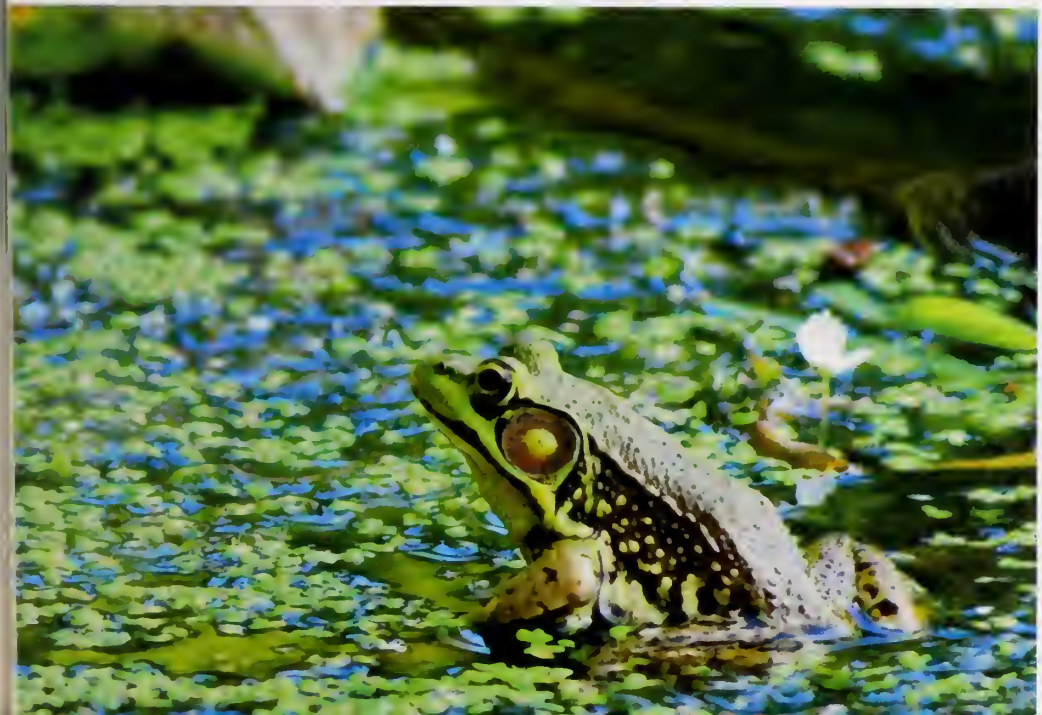
NAME: Diana Keat
PRIZES: Nikon Coolpix L4 Digital Camera (courtesy of Ritz Camera)
SHOOTER'S COMMENTS: "Chinese gardeners are both meticulous and tenacious. I photographed this man working hard in 107° temperatures in a public garden near I-Cheng, on the property of the Three Gorges Dam."

1st Prize courtesy of: RITZ CAMERA & IMAGE



◀ 2ND PLACE WINNER

NAME: Patricia Danzon
PRIZES: *The Philadelphia Flower Show* coffee table book
SHOOTER'S COMMENTS: "This photo shows a little cottage garden set within the larger, grander gardens of St. James's Park in Central London. I took many pictures of the wider vistas, impeccable flowerbeds, ducks, and pelicans that inhabit this park, but this cottage garden is my favorite image."



◀ 3RD PLACE WINNER

NAME: James Creighton
PRIZES: A one-year PHS Membership
SHOOTER'S COMMENTS: "It took three nights of shooting to get just the right image of the frog. It looks so surreal."

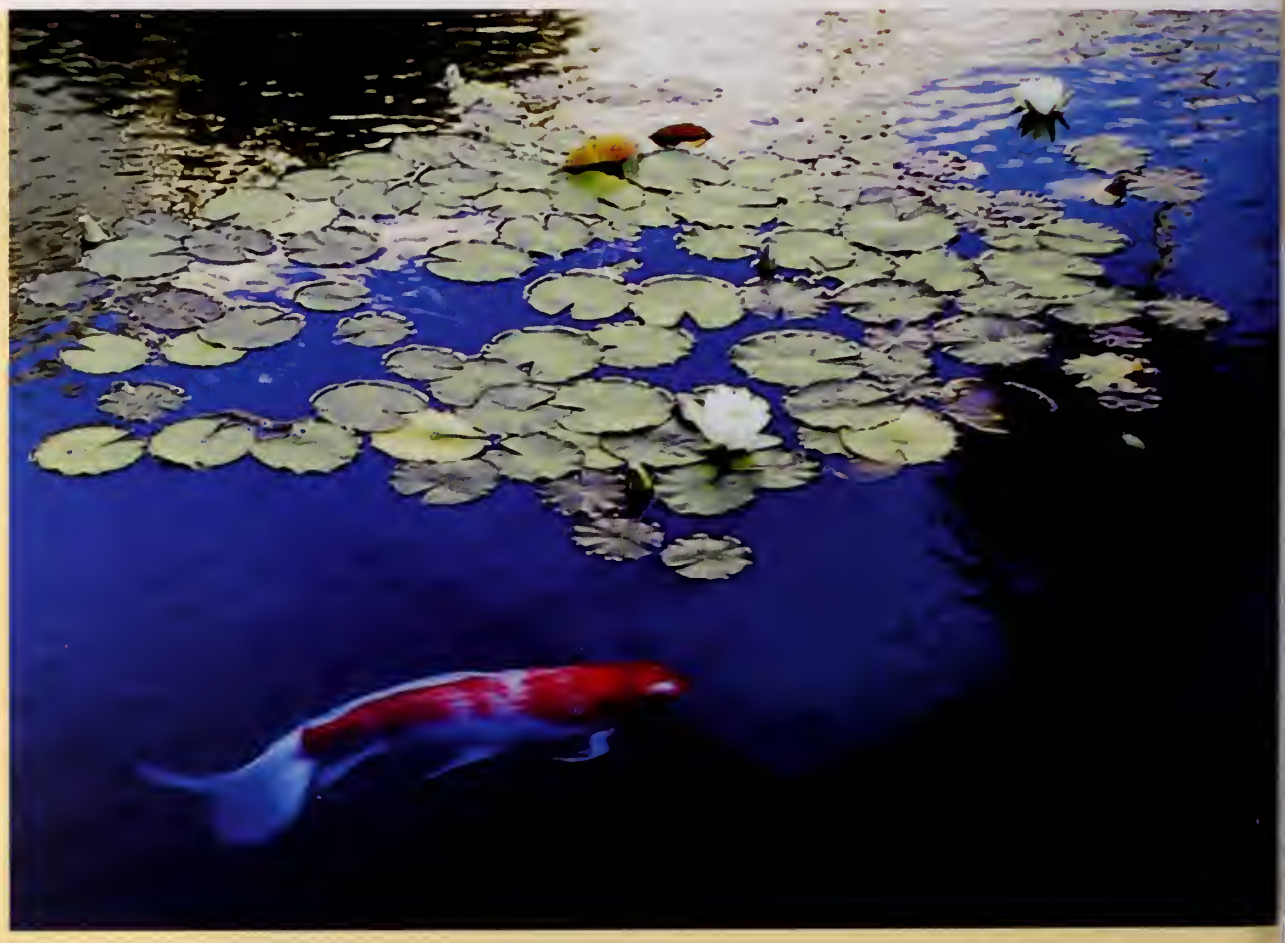
HONORABLE MENTION WINNERS



HONORABLE MENTION
Fanny Lynn Esh



HONORABLE MENTION
Brian Wengenroth



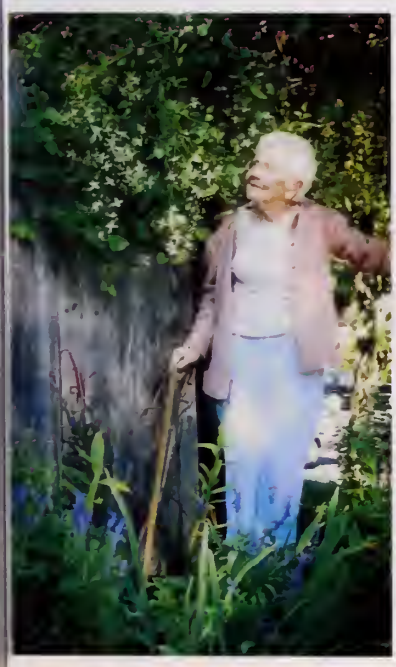
◀ **HONORABLE MENTION**
Jane Irvin-Klotz



◀ **HONORABLE MENTION**
Frederic J. Strawbridge

▼ **HONORABLE MENTION**
Leslie Purple





HONORABLE MENTION ▲
Mary Ann Watson

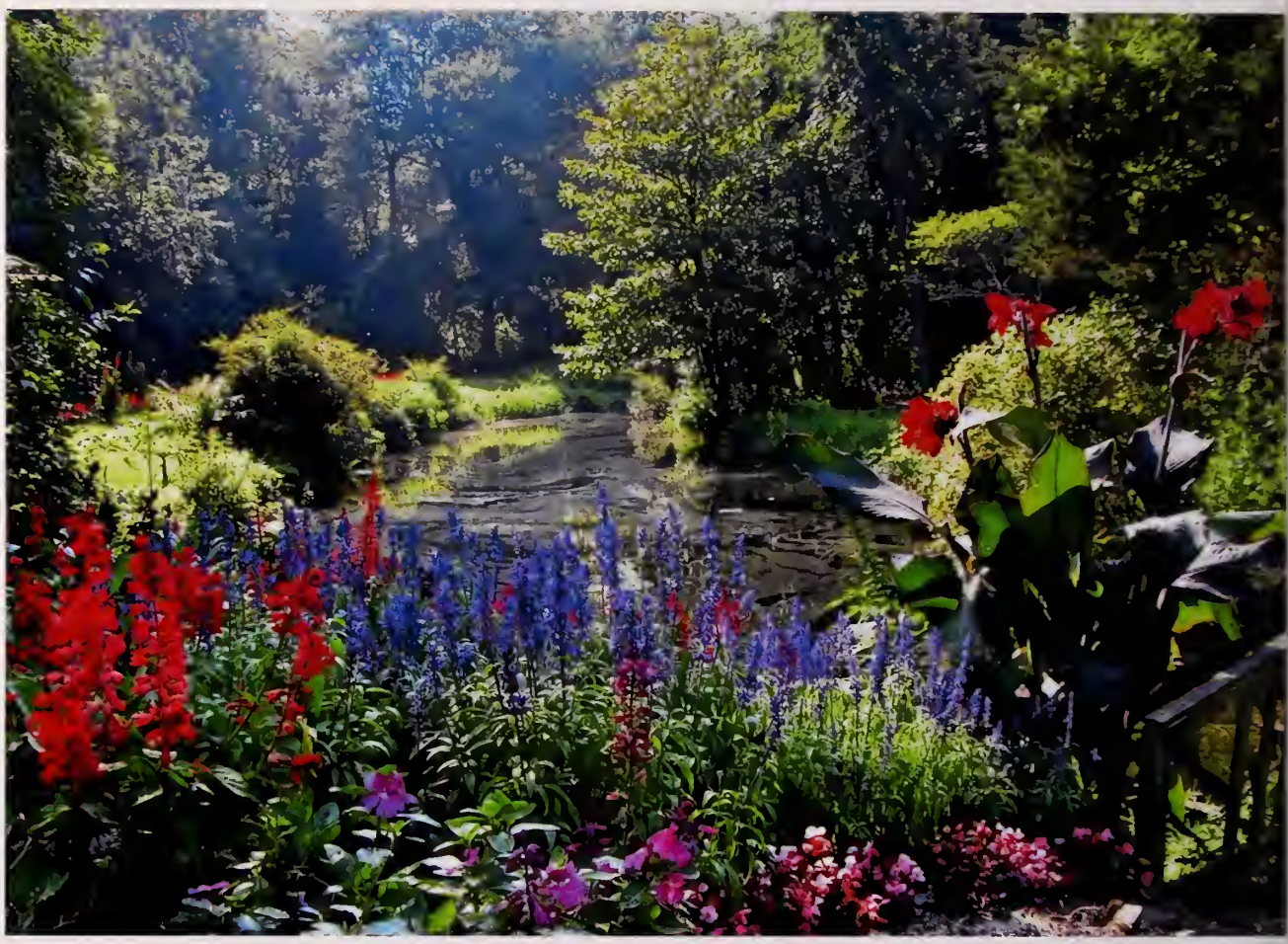


▲ **HONORABLE MENTION**
Monica Sinker

Photo Contest

HONORABLE MENTION ▼

Laurie Van Sant





HONORABLE MENTION ▲

June McKenney

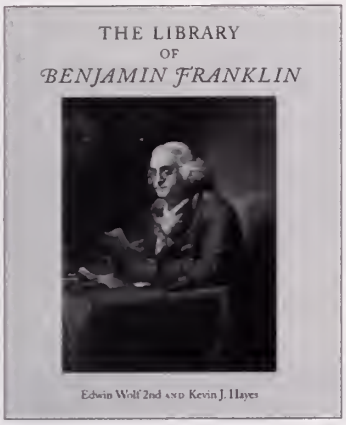


HONORABLE MENTION ▲

Gene Castellano, Jr.

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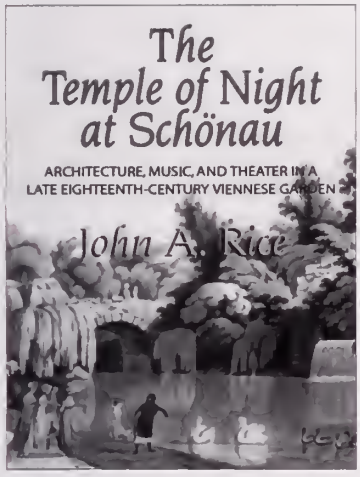


The Library of Benjamin Franklin

EDWIN WOLF 2nd and KEVIN J. HAYES

Memoirs of the American Philosophical Society — Vol. 257
ISBN: 978-0-87169-257-3, $100.00

Beginning in the late 1950s, Edwin Wolf 2nd embarked on a bibliographic odyssey to reconstruct the "lost" library of Benjamin Franklin. Franklin's library, the largest and best private library at the time of his death in 1790, was sold by his grandson in the last eighteenth century to Robert Morris Jr., who subsequently sold it in the early nineteenth century. None of the catalogues of the collection survive, and the contents of the library were virtually unknown until 1956, when Wolf discovered the unique shelf-marks Franklin used to identify his books. Wolf's work to reconstruct a catalogue of the library continued for the next thirty years but was unfinished at the time of his death. As the tercentenary of Franklin's birth approached, Kevin J. Hayes took up the work and has continued to discover titles that were part of the library. Everything found to date, close to 4,000 entries, has been compiled here.



The Temple of Night at Schönau

JOHN A. RICE

Memoirs of the American Philosophical Society — Vol. 258
ISBN: 978-0-87169-258-0, $70.00

Between 1796 and 1800 Baron Peter von Braun, a rich businessman and manager of Vienna's court theaters, transformed his estate at Schönau into an English-style landscape park. Among several buildings with which he embellished his garden, the most remarkable and celebrated was the Temple of Night, a domed rotunda accessible only through a meandering rockwork grotto that led visitors to believe that their destination lay somewhere deep underground. A life-size statue of the goddess Night on a chariot pulled by two horses presided over the Temple, while from the dome, which depicted the night sky, came the sounds of a mechanical musical instrument that visitors likened to music of the spheres.

Only the ruins of the Temple of Night survive, and it has received little scholarly attention. This book brings it back to life by assembling the many descriptions of it by early nineteenth-century eyewitnesses. Placing the Temple within the context of the eighteenth-century English landscape park and of Viennese culture in the fascinating period of transition between Enlightenment and Biedermeier, Rice's book will appeal to anyone interested in the history of garden design, architecture, theater, and music.



Portrait of Elizabeth Willing Powel

DAVID MAXEY

Transactions of the American Philosophical Society — Vol. 96, Part 4
ISBN: 978-0-87169-964-0, $24.00

Drawing on original manuscript sources, David Maxey has produced a persuasive study of a late eighteenth-century portrait and its subject. He has focused attention on an enigmatic painting that has long puzzled art historians, and the person portrayed in it—a woman of talent and verve, whose life has remained undeservedly obscure.

Elizabeth Willing Powel occupied an influential position in Philadelphia society during and after the Revolution. She presided over a salon; spoke her mind freely; and maintained, for a period of forty years, an extensive, illuminating correspondence. She was the trusted confidante of the country's first president, whom she did not hesitate to instruct on where duty summoned him.

Personal loss touched her deeply, and at a critical moment, the Philadelphia limner and sign painter, Matthew Pratt, was commissioned to capture on canvas the grief she experienced. What happened thereafter to the portrait Pratt painted becomes an essential part of the mystery that David Maxey has successfully undertaken to solve.

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WINTER CHORES in a PLEASURE GARDEN





Story by Ilene Sternberg

Chanticleer, the secret treasure tucked away on a quiet road in Wayne, PA, closes at the end of October and doesn't unveil its glories to the public again until April 1. But does that mean the worker bees are asleep in the hive for five fallow months? Hardly. There's more industrious buzzing around in this 35-acre "pleasure garden" than one could possibly imagine. The staff is variously planting and moving bulbs, zipping around on wheeled vehicles, mowing, weeding, clipping, cleaning, and mulching, all amid the emerging sweeps of daffodils and greening lawn, babbling stream, and tranquil pond. And that's not counting the hammering, sawing, painting, and paving!

The four office people and eleven gardeners (more during spring and summer) at Chanticleer take enormous pride in their efforts and are always eager to show-and-tell their handiwork. Whether working independently or as a team, "Chanticleerians" are some of the most motivated, diligent, and multi-talented gardeners around. This is largely because the 1913 Thomas Sears-designed Adolph Rosengarten estate has undergone a major renovation since the Chanticleer Foundation was established in 1993, and directors (first Chris Woods and now Bill Thomas) have allowed the staff to exercise their genius and imaginations to create a romantic, one-of-kind garden.

I asked these gardeners to tell me what they did on their winter "vacation" last year, and I was stunned by how much they accomplished while I lolled around watching *Dr. Phil,* waiting for spring to return.

Jonathan Wright, one of four gifted flower arrangers (Lisa Roper, Doug Croft, and Laurel Voran being the others), worked on curly willow twig sculptures and other container displays for the courtyards. He used cold frames to warm up blue Himalayan poppies (you know, that flower none of us mere mortals can grow here), bringing these heat-sensitive plants into bloom while the weather was still cool. He also spent hours sorting, identifying, and captioning over 6,000 images of Chanticleer taken by photographer Andrea Jones over the past three seasons, and visited London to study form and structure of gardens in winter and consult an authority on cyclamen at Wisley.

Horticulturists Przemek Walczak and Joe Henderson designed and crafted a new iron fence for the front gate. "It is a magnificent metal meadow," says Joe. "I'm also working on a bench for the wildflower slope and a gateway to the walkway along the creek. The walk, which I'm going to line with some native azaleas, will connect to the Asian woods across from Lisa's path that now ends at the water." Przemek also tends the stream garden, does stonework, woodwork, and tree care—and tutors others in pronouncing his name.

Dan Benarcik made picnic tables. "We picked up and moved our woodworking facility, packing and hauling large pieces of equipment, determining the layout of dust-collection systems, wiring, lighting and all that technical stuff you don't think about before a piece of garden furniture comes out the door," he says. He made new chairs, built a bamboo fence, and helped plan the national meeting of the Garden Writers Association. "Aside from that, plant orders occupy a big part of the winter time," he says. Grounds manager Peter Brindle and Dan are state-licensed pesticide applicators and held their annual staff training. There were also pruning and tree workshops. Benarcik attended the Tropical Plant Industry Expo in Florida, returning to volunteer, as many staffers do, at the Philadelphia Flower Show.

Among other deeds, Laura Aiken planted thousands of bulbs. Laurel Voran tucked 40,000 bulbs in among the winter shrubs, painted an "underground world of chipmunks" mural in the Apple House, and designed and built a new plant list box that looks like a mushroom. She's also in charge of a propagation greenhouse and overall pest control.

Last winter, facilities manager Ed Hincken and groundskeeper Bryan Christ helped design the new Asian Woods restroom, a masterpiece of craftsmanship debuted at a gala heralded by

an invitation asking attendees to "please help Chanticleer welcome the first *flush* of spring." The Asian Woods is Lisa Roper's domain. She built a stone terrace and curved retaining wall overlooking the stream and designed and laid the path and bamboo fence for the new privy. (She visited Kyoto, Japan for inspiration.) In a spare moment or two she planted 20,000 *Scilla* and *Chionodoxa* in the Orchard Lawn to add to the 100,000 already there. Craftsman Doug Randolph, who designed and built the Asian Woods bridge and the stone couch and chairs near the ruins, finished, refinished, and rebuilt other furniture, including two masterfully constructed wood benches outside the new restroom, so guests can wait their turn in style.

Doug Croft manages Chanticleer's website and tends the cut-flower and "Tennis Court" gardens. He also redesigned the vegetable garden. "As soon as the gates close at the end of October, I start cleaning the beds," he says. "I lift any tubers that I want to keep, then start planting bulbs for the following year and hope to get them in before the ground gets too wet or freezes, at which time I start on my dormant and formative pruning.

"On horribly cold or wet days, I peruse the seed catalogs, deciding what we'll grow next year," Doug adds. "I try to squeeze in some time to prepare the trellises. As soon as the seeds arrive, I spend time in the greenhouse sowing our cool-season vegetables and some of the easy annuals. Most of our seed will be grown at Meadowbrook Farm. Oh, and those darn leaves that keep blowing in...well, I keep on raking them."

Ilene Sternberg is the co-author of *Best Garden Plants for Pennsylvania* (with Alison Beck) and a frequent contributor to *Green Scene*.

Chanticleer is located at 786 Church Road in Wayne, PA (phone: 610-687-4163, web: *chanticleergarden.org*). PHS members receive reduced admission to the gardens with their membership card.



Above: **The pond.**
Right: **Laurel Voran and Janet Hall working on leaf cleanup and fall cutbacks in the Gravel Garden.**



Below: **View of Chanticleer House from Pond Garden.**





Left: **Lisa Roper laying new pathway to the Asian Woods restroom.**



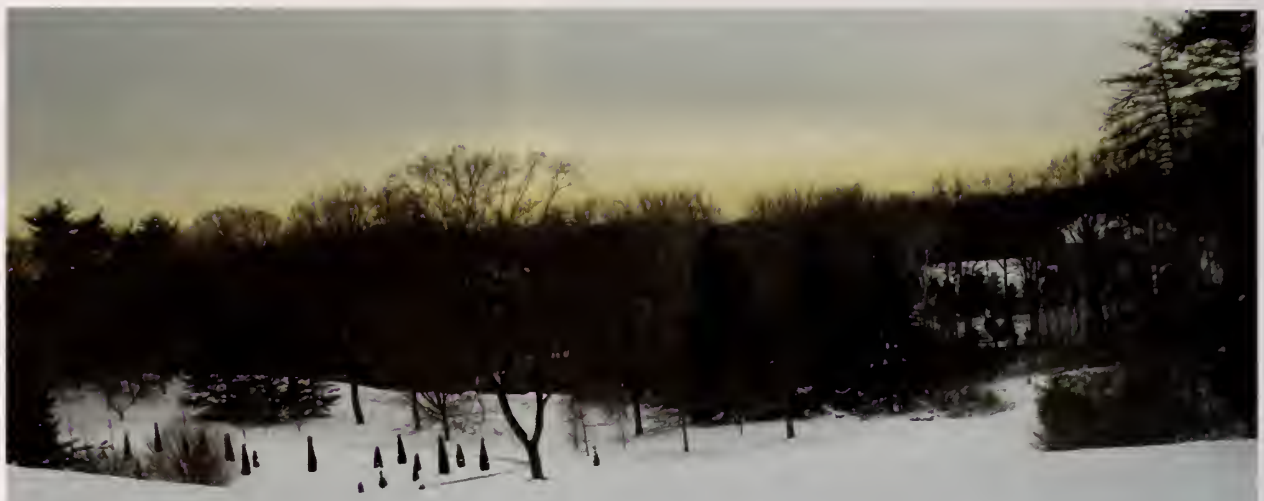


Above: **Dan Benarcik building chairs in the woodshop.**

Left: **Laurel Voran modifying bed lines and amending soil at the Ruin and Gravel Garden.**



Left: **Joe Henderson building frames for the Meadow Fence.**



12 THINGS TO DO IN YOUR WINTER GARDEN

Here are just a few things you could be doing while waiting for spring to arrive (aside from watching *Dr. Phil*):

1. Move leaf debris (preferably chopped) from lawn to flower beds.
2. Reassess and, perhaps, redesign your garden when all the "bones" are most apparent in winter. If massing and spacing are badly arranged, or if the ground forms and general proportions are wrong, winter will expose the mistakes. Move rocks and garden ornaments to more aesthetically pleasing locations if necessary.
3. Prune suckers, water sprouts, and crossing branches from trees. Prune or cut back late-blooming shrubs that form buds on new wood. Avoid trimming spring-flowering plants, such as azaleas, *Pieris*, forsythia, viburnum, weigela, and lilacs until after flowering, or you may sacrifice bloom.
4. Submit catalog and web orders early while the choices abound.
5. Read. Research the histories and natural habitats of plants you have or are considering to help you discern their optimum growing conditions.
6. Plant a pot of grass seed for indoor cats to nibble. (Give them tiny mowers and instruct them to keep their lawn edges well trimmed.)
7. Clean, sharpen, oil, and organize hand tools. Paint handles a bright color so you can find them in the garden.
8. Have machines repaired now to spare you spring headaches or being on a waiting list at the shop for mower, chainsaw, or other power-tool repairs.
9. Dig up and compost plants that were ghastly choices—a good way to bury your mistakes (and so much kinder to kill them in their sleep).
10. Conduct a bagworm check. The pointy 1-to-2-inch cocoons of these destructive moth larvae may be dangling merrily from your arborvitae right now, ready to devour host plants in late spring. Although they are fond of evergreens, search for them also on beech, maples, lindens, locusts, sycamores, and even roses. Pick off and destroy them now before an infestation warrants spraying.
11. Get at those persistent weeds that are still active in winter. While the ground is moist and still soft, uproot them before they spread, but avoid walking over the same areas of frozen or wet lawn or you may find bald spots in spring. (I think it's called grass pattern baldness.)
12. Volunteer to help at the Philadelphia Flower Show!

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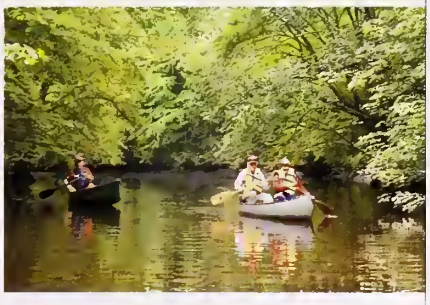
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CHESTER COUNTY CHARM

Growing Native Plants at Yellow Springs Farm

Salamander studies in the spring house, Nubian goats in the front field, and an array of native plants are a few of the pleasures I found one hot August day at Yellow Springs Farm.

Owners Catherine and Al Renzi are dedicated conservationists, and together they are pursuing their passions on eight acres in Chester County. Catherine took a circuitous route to her present activities. Trained in art and architecture, she has worked in an architectural firm, run a small gift business, and before she and Al purchased Yellow Springs Farm, she was a financial planner. Al trained as a biologist and thought he would become a scientist. With business school degree in hand, he decided to join a growing local company and was in the biotech field for two decades. Today he has a "day job" in health care consulting.

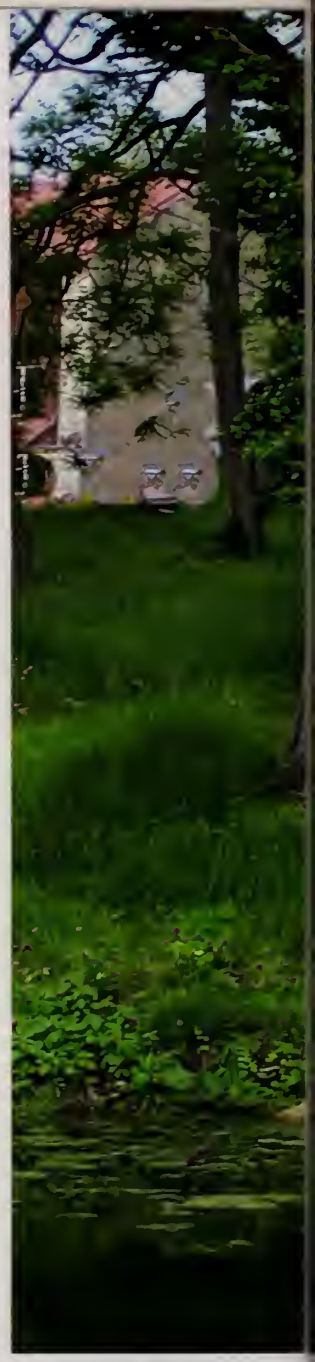
When she was a kid, Catherine loved riding and always appreciated the opportunities she had to roam through open country on her horse. When she was 12, she remembers saying to herself as she rode in Chester County, "This is a place I would like to return to one day." After she and Al married in 2000, they decided to look for a property in Chester County. Their criteria for this new home included historic buildings and land they could protect from development with a conservation easement. After searching for more than a year, they found a property with eight acres, a house built in 1851, and a former dairy barn of a similar age. The house was not "a disaster," but following the house inspection they did receive a sixteen-page report of issues "to be addressed sooner rather than later." The former owners, Catherine said gratefully, had done some of the behind-the-scenes work, such as repairing the roof and chimneys and replacing the heating and septic systems.



Story by Jane G. Pepper

The Renzis knew from their research that their property was smaller than their local conservation organization, the French and Pickering Creeks Conservation Trust, would usually accept for a conservation easement, but they decided to make their pitch to the Trust based on the diversity of habitats on the property. Over two seasons, botanists from the Trust surveyed their land, which includes a meadow, pond, and woodland, and indeed, they found a significant diversity of flora and fauna, including more than 300 plant species.

The total watershed area for the French and Pickering Creeks is 69,770 acres, of which 21,000 have been protected, 8,250 by the Conservation Trust through purchases, conservation easements, and public/private partnerships. Part of the Trust's mission is to monitor and maintain the











stewardship of 120 easements on preserved land. By donating a conservation easement on their property to the Conservation Trust, Catherine and Al have given up in perpetuity the right to divide the property or place any kind of development on it. "This kind of easement," says Catherine, "is the strongest land protection tool we have available as homeowners." Most of the land in their section of Chester County is of "exceptional value" as a watershed, giving it the highest amount of protection from degradation. This designation raises the bar for developers and builders, according to Catherine, ensuring that they have to meet higher standards for issues such as water discharge.

When they bought the farm, Catherine and Al alternated between fixing the house and clearing the vines and brush that surrounded it. With some of the clearing complete, it was time to start planting. That is when they discovered it was harder than they had expected to find the native plants they wanted to increase the diversity on the property. Hence the birth of Yellow Springs Farm Native Plant Nursery in 2002.

That first winter, when the hoop house collapsed to the ground after a heavy snow storm, they doubted the wisdom of their decision. They had selected a Canadian manufacturer for the greenhouse, figuring their product would withstand hard winters, but the combination of snow followed by an ice storm was too much for the structure. Subsequent winters have been kinder, and now the Renzis offer more than 200 native species to customers, who last year purchased approximately 5,000 plants on location and by mail-order. "We are surprised and delighted by the demand,"

Below: **A Springhouse on the property.**



Below: ***Hibiscus coccineus* (Swamp hibiscus)**



Right: **A walled garden with pasture beyond it.**

says Catherine. Customers find their way to Yellow Springs Farm by appointment, when the Renzis hold an Open Day (listed on their website *www.yellowspringsfarm.com*), or through mail-order (also available through the website, where you will find native wildflowers, grasses and ferns, trees and shrubs, as well as plugs for meadow installations).

Besides running the nursery, Catherine's interests lie in communicating to others the passion she and Al share for native plants. She offers design and consulting services to homeowners and community groups, to Scout troops embarking on conservation projects, and to members of garden clubs and organizations such as the Morris Arboretum of the University of Pennsylvania.

On Yellow Springs Farm, Catherine and Al garden almost completely organically. Pesticides are not on their shopping list, the fertilizers they use in the nursery are environmentally friendly, and they use herbicides only very carefully, with a paint brush, when the need is extreme. Recently, they received certification by the National Wildlife Federation as a Backyard Wildlife Habitat (*www.nwf.org/backyardwildlifehabitat*).

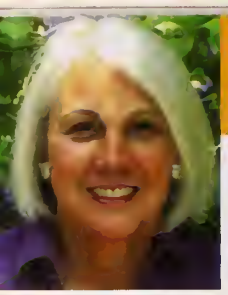
I didn't see the salamanders, which are the subject of a University of Delaware census, but I did meet Dora, Rosebud, Rebecca, and Rena, the wonderfully noisy Nubian goats that clamor for attention when you wander down from the barn. The older goats, Dora and Rosebud, were gifts from a friend. When they were ready to breed Rosebud, the Renzis hired the services of a buck for $25 in the Lehigh Valley. That weekend was unproductive but after spending another $25 and the next weekend driving back to the buck's farm, the mating worked, and several months later Rebecca and Rena were added to the family.

In keeping with the Renzis' tradition of experimentation, there may be a new business in the offing once the goats are in full milk production. Apparently goat's milk can be valuable to premature babies that are allergic to cow's milk. Next time you visit the neo-natal unit at your local hospital, you may find Al and Catherine making a milk delivery.





Right: **A view of the nursery area.**



By Jane Godshalk

DESIGNING with ONE DOZEN ROSES

"God gave us memories so we might have roses in December" —J.M. Barrie

It's easy to find a dozen roses at your local grocer or produce market, even at this chilly time of year. Here's a floral design you can make with roses and greens from your garden, using a wooden clementine box.

You will need:

- Scissors or clippers
- 1 clementine box (Paint it dark brown or dark green. Those colors will make the box recede and flowers dominate.)
- 1 large plastic bag
- 2 blocks of floral foam
- 10 clementines
- 5 skewers (cut in half)
- 12 roses
- 6 stems hypericum or other berries
- Your choice of greens such as boxwood, pine, laurel, skimmia, pachysandra, galex

Variation:

Another way to use your clementine box with greens is to place your rose stems a little higher and add pine cones and winterberry holly (*Ilex verticillata*).



Step 3: Cut large plastic bag in half and line the box with it. Place the soaked foam in the lined box.



Step 6: Group clementines in threes around the base of the design.



Step 1: Gather the necessary supplies.



Step 2: Soak floral foam by placing it on top of a bucket of water and letting the water gradually soak in. Do not push the foam or dry pockets will be created.



Step 4: Cut the greens to 4- to 6-inch lengths and place in the foam. Group the foliage to create textural contrast.



Step 5: Put skewers into the clementines.

Photography by Margaret Funderburg



Step 7: Add the roses slightly above the clementines but still showing some of the fruit.

Step 8: Fill in empty spots with hypericum (or other berries) and extra greens.





By Ray Rogers

The Ugly Ducklings

Photos by Ken Selody & Ray Rogers







It's mid-December, and my potted clumps of miniature-flowered amaryllis (*Hippeastrum* cvs.) look like abandoned heaps of brown-skinned onions. Their dead and dying leaves offer no indication of the happy, strappy foliage and masses of eye-catching flowers that will emerge in late February and early March, just in time for the Philadelphia Flower Show. Right now they look, to put it diplomatically, unpromising.

How did they arrive at this sad state? Very deliberately, following a cultural regimen that has taken me 20 years of experimentation and dumb mistakes to master. At the close of the Show in March, I return the pots to the greenhouse and enjoy the remaining flower display. Liberal watering in a sunny spot through the end of April maintains abundant foliage, and then it's time to begin my fertilizer routine. On paper it prescribes a weekly drenching of water-soluble Miracle Gro 10-52-10, but in practice it probably averages a big dose every 10 days to two weeks.

Around the end of May, heat and strong light make the foliage look stressed (because I can't keep up with the water needs of the plants, whose roots completely fill the pots). Then it's time to move them to a shadier but still bright spot. Notice I didn't say "move them outside." Long ago, in my pre-greenhouse days, I learned the pitfalls of growing amaryllis outdoors during frost-free weather, namely an erratic water supply, leaf-shredding hailstorms, battalions of hungry slugs, and Narcissus bulb flies, whose larvae tunnel out the insides of the bulbs and turn them into to slimy, disgusting goo. This fate befell my now-venerable pot of 'Pamela', which was reduced to a sad clump of three puny bulbs (it recovered and has been enlarging ever since). "Never again," I vowed. The systemic insecticide I now use sees to that (and to those infernal mealybugs, seething masses of which terminated my prizewinning pot of 'Pamela' × 'Scarlet Baby').

Throughout summer and into early fall, the clumps produce an exuberant mass of foliage and sometimes a bloomstalk or two. I stop fertilizing in September, and in early October I begin to reduce their water. By mid-November I place the pots in my cool, dark basement, where they remain, unwatered, until late January, when it's time to pull off the dead leaves and take the pots back to the greenhouses for resumption of heat, light, and moisture. Then the clumps explode into renewed growth in the race to bloom in time for the Show. Of course, the timing isn't guaranteed, so February will see me (some say obsessively) shuttling the pots between more or less heat and light, depending on how poky or precocious they are this time around.

Here's what else is happening with my showplants in mid-December:

- The pots of daffodils have rooted in and are biding their time under my front porch. Routine checks of their watering needs keep them happy—and me bent over and cold.
- My cacti and deciduous succulents are either fully or nearly dormant or are in surprisingly active growth (especially *Haworthia* sp.). Dormant plants need only a once-monthly dribble of water, while active growth requires regular but judicious watering.
- My hardy herbaceous perennial and woody plants are now quite dormant and sit forgotten either under the front porch or outside in a cold frame. Their wake-up calls will begin in a few weeks.
- The geraniums (*Pelargonium* sp.) are in active growth and will remain so until the heat of late spring arrives. Determined pinching should produce dense, symmetrical mounds of foliage.

Left Top: **After a few months of dormancy and a thorough removal of dead and tired leaves, it's time to wake up the amaryllis.**

Left Middle: **Amaryllis grow quickly when given appropriate levels of heat, light, and moisture. It's up to the exhibitor to get things just right.**

Left Bottom: **The author is not infallible: here's what the big pot of the intrepid 'Pamela' looked like soon *after* the 2006 Philadelphia Flower Show closed (it should have bloomed *during* the Show).**

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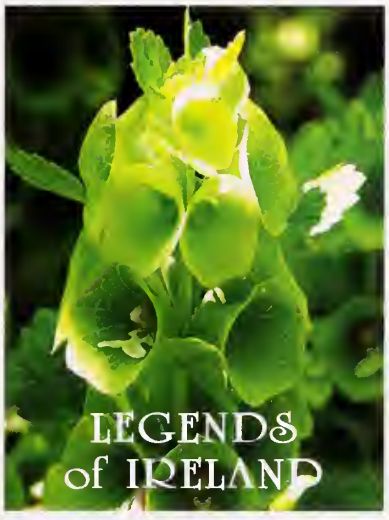
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PAINTING THE CITY GREEN

by Jane G. Pepper



When the alarm went off last October 7, I just wanted to snuggle under the covers. It was cold and wet and windy, hardly the perfect conditions for a large volunteer tree planting scheduled to start at 8:30 am at 47th & Aspen Streets in West Philadelphia.

It turned out to be a memorable day. Several months previously, Pennsylvania Department of Conservation & Natural Resources (DCNR) Secretary Michael DiBerardinis had secured a commitment from Comcast to support the Commonwealth's TreeVitalize program as part of Comcast's national day of caring. Philadelphia Green director Maitreyi Roy and associate director Bob Grossmann started discussions with several of our partners about the possibility of reclaiming a weed-infested, debris-strewn site in the Mill Creek section of West Philadelphia. Located between the Sulzberger Middle School and the beautiful new Philadelphia Housing Authority Lucien Blackwell Homes, this one-block site was a community eyesore.

The Philadelphia Housing Authority agreed to clear the site, and DCNR was ready to contribute trees through TreeVitalize, including flowering cherries, red maples, and tulip poplars. Volunteers from the Urban League and Comcast supplied the labor to plant the trees.

Now in its sixth year, Comcast Cares Day is a nationwide initiative, held on the first Saturday of October, to enable Comcast employees to volunteer together on a community project. Each region chooses its own project. In past years, employees have worked at food distribution centers and painted school classrooms. In the Philadelphia region this year, Comcast employees planted approximately 500 trees in five counties as their contribution to their communities and also to further the goals of TreeVitalize to restore tree cover in Southeastern Pennsylvania. By the end of the morning at the Mill Creek site, 200 volunteers had planted 75 trees. After heavy rain the night before, the ground could only be described as soggy, and I was full of admiration for the cheery enthusiasm and hard work of the volunteers as they slogged through the mud carrying trees and shovels and pushing wheelbarrows full of mulch.

At a ceremony to commemorate the planting, Amy Smith, Comcast's regional senior vice president of operations for the Philadelphia Metro area, presented me with what looked like a can of paint, but inside was a $25,000 donation from the Comcast Foundation to the Pennsylvania Horticultural Society.

Some days it really pays to get out of bed—for both emotional and financial reasons. Our thanks to Comcast, the Pennsylvania DCNR, and all the other partners who made this day such a success.



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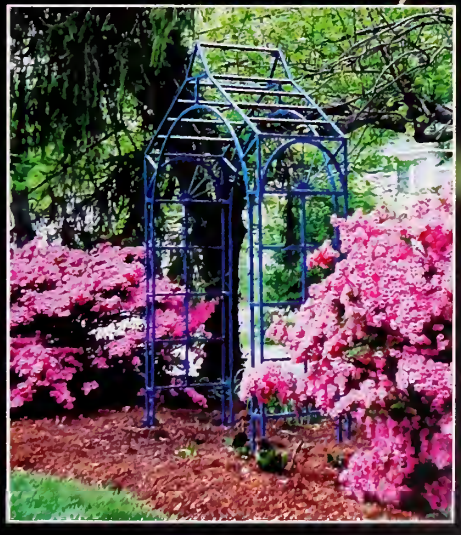
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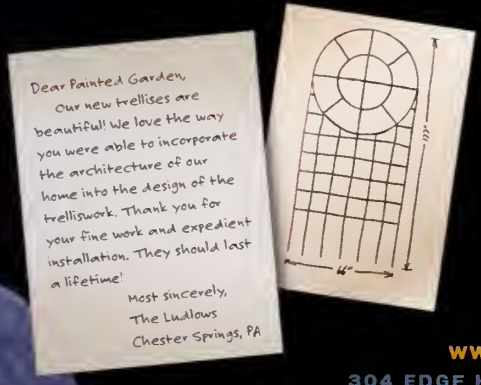
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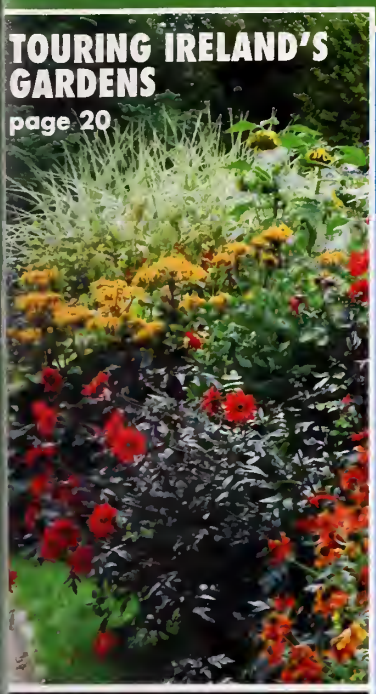
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TOURING IRELAND'S GARDENS
page 20



CLIVIAS page 30



FINAL SHOW PREPARATIONS
page 42

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GREEN scene



Live Irish Dancing at the Show! page 16



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Table of Contents



FEATURES

12 Legends Come to Life
Whether you're Irish or not, you'll love the 2007 Philadelphia Flower Show with its colorful theme "Legends of Ireland." From castles to knot gardens to daring plantings, the upcoming Show comes alive in this exciting preview.

20 The Irish Ideal
UK garden expert Michael Warren is well-versed in the ways of Irish gardens and is always pleased to reminisce about his favorites places. Learn more about the stunning properties he describes as "inspirational" and the hard-working, innovative Celtic caretakers that nurture them.

30 The Clivia Craze
From South Africa to the Slovak Republic, Mike Riska has been across the globe to observe his favorite flowering plant—the clivia—in its native setting. Here, writer Betsie Blodgett sits down with Riska to learn about his travels, as well as more about these hot-colored flowers. If you want to see some clivias yourself, stop by the Flower Show's "Grow It" section (located in Hall B) and thrill at their magic.





COLUMNS

8 The Potting Shed

38 Botanical Bouquets
Branching Out

42 Show Plants
Entering "Show Mode"

46 The Backyard

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GREEN scene

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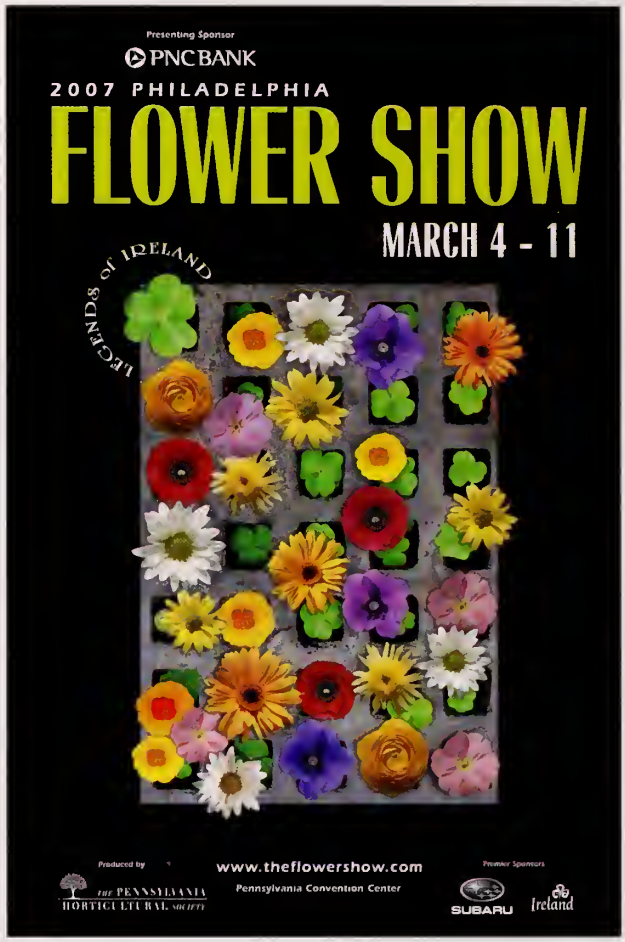
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Letter from the President



As we plan each Flower Show, we seek the perfect balance between the beauty of flowers, plants and gardens combined with a little whimsy and a whole wheelbarrow full of practical information. This year, I believe we have hit the perfect combination on all counts! The displays will be lush and beautiful, and full of great ideas for gardeners.

If you thought Ireland was all about green, just wait until you see what Show designer Sam Lemheney and guest designer Chris Woods have in store for you in this year's themed exhibits. The gorgeous castles, knots and spirals of Ireland will definitely be on display combined with the splendid plant palette our exhibitors will offer, from rhododendrons to Irish-bred daffodils and delphiniums, not to mention roses, daylilies and all kinds of cut flowers.

For those who love the whimsical side of life, there will be sprites and faeries hanging out in the sculptural forest known as the Ealain Wood and legends galore throughout the displays. And, Flower Show visitors will enjoy a dazzling spectacle of entertainment. This year, along with live music and cocktails in The Hive lounge, our partner Tourism Ireland has brought Ragús, one of Ireland's hottest artistic troupes, whose performances will be interspersed by those of local Irish groups, all taking place daily on the Castle Stage.

Practical information on gardening will be at an all time high. Garden creators are planning to offer a special how-to-do-it tidbit at each display for visitors to try at home. Look for these nuggets at each garden display.

The Philadelphia Flower Show is a spring extravaganza with a great cause. Once it's gone from the Convention Center, we return to our offices at 20th & Arch Streets to plan a host of activities for the whole year. Proceeds from the Show are combined with revenues from government contracts and contributions from foundations, corporations and individuals to fund PHS's Philadelphia Green program, the nation's most ambitious urban greening program. Through Philadelphia Green, PHS has been working for more than three decades with hundreds of organizations and thousands of people throughout the city to transform derelict land into beautiful spaces, to restore parks and to plant trees, bringing a renewed sense of hope and a healthy dose of reliable gardening advice to residents throughout Philadelphia and the region.

It is rewarding work and we invite you join our efforts. To learn more, please visit *www.pennsylvaniahorticulturalsociety.org.*

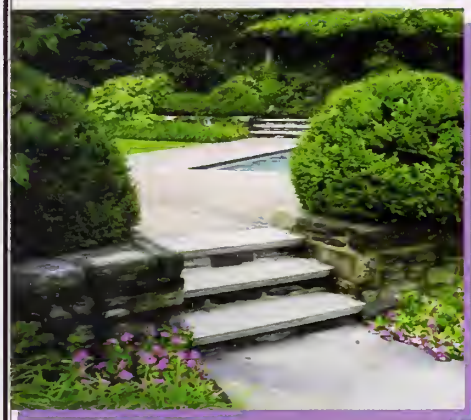
A hearty thanks to our delightful corps of volunteers, members, exhibitors and partners. We are grateful for the support of so many who make the Show a success. At the top of the list of Show supporters is PNC Bank, the Show's *Presenting Sponsor.* For 16 years, we have benefited greatly from the productive relationships that develop with such a longstanding partnership. Many thanks to our *Premier Sponsors*: Subaru of America, Inc. who has served in this capacity since 2001, and Tourism Ireland for its creative participation in the development of this year's presentation. Special thanks also to our *Official Sponsors:* Acme Markets, Bartlett Tree Experts, EP Henry, Fiskars, Monrovia, Philadelphia International Airport, and Smith & Nephew; to our *Media Partners:* WPVI-TV 6ABC and Philadelphia Newspapers, Inc., and *Caterer:* ARAMARK for their generous support.

Best wishes and please enjoy the Show.

Jane Pepper

Jane G. Pepper
PHS President

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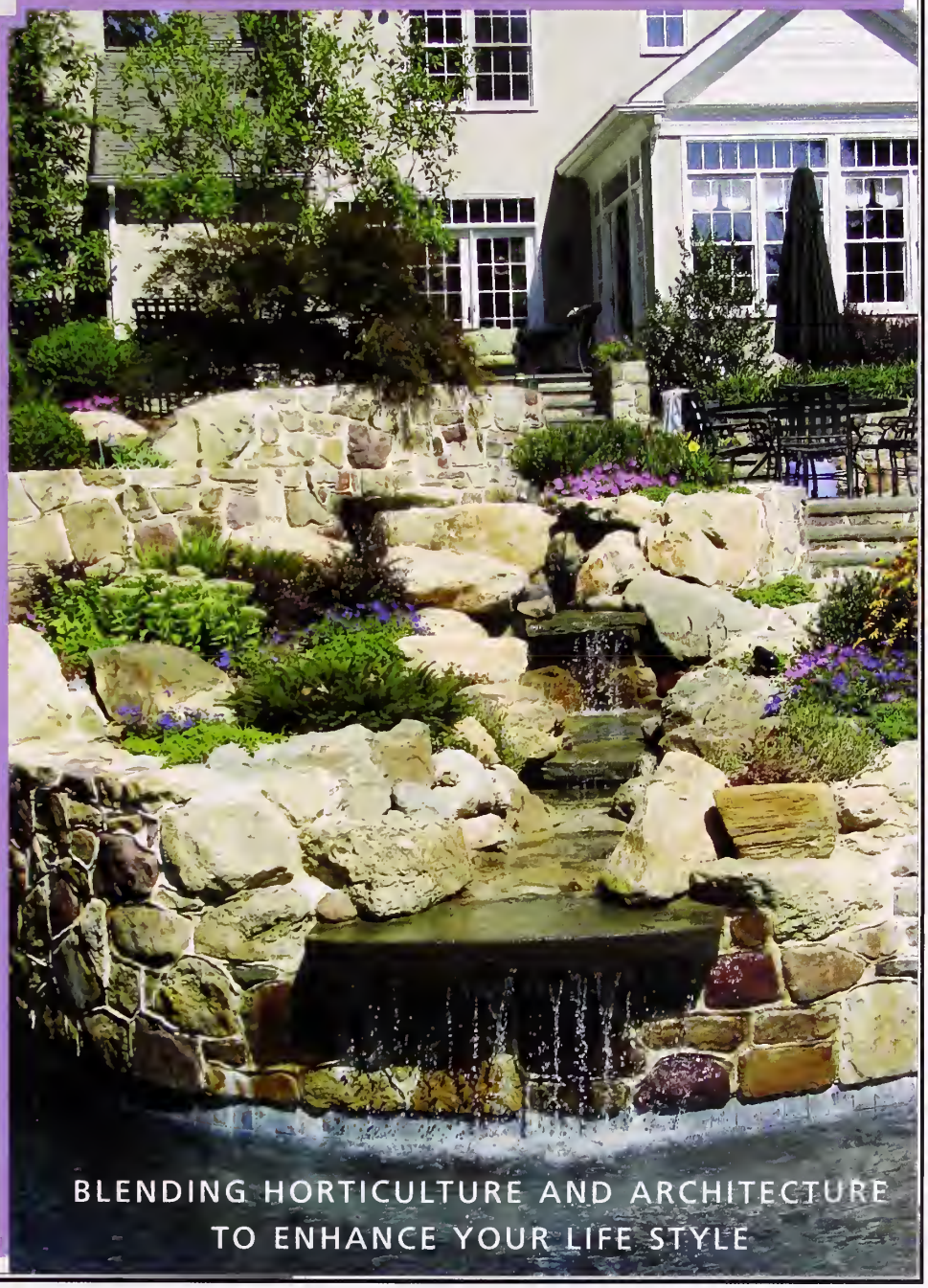


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Very large skeleton leaves surround the china cherub in this stereoscopic card's photo.

THE ANTIQUE SECRETS OF SKELETON LEAVES

Story by Francine Kirsch



While it's hard to believe that skeleton leaves could be anything but artificial, especially given all the colors they come in today, these gauzy—and natural—delights were first used for flower arranging 150 years ago. Dried foliage, from which all but the veining and ribs have been removed, were sometimes also called "phantom leaves" in the 19th century. But Victorian ladies could not buy them in cellophane packages—they had to make them.

First the leaves were gathered, preferably in June or July. Among those most recommended were the leaves of ivy, holly, ferns, orange or lemon trees, wisteria, lilacs, and honeysuckle. As one book of the period noted, they should ideally "be at once laid between the leaves of a book; and, as soon as possible after, subjected to a certain amount of pressure."

When dry and flat, the leaves were submerged in a pan of rainwater by placing a china plate on top of them. The pan was left outdoors, preferably in sunlight, for two weeks. Then the leaves were removed individually for "cleaning." Everyone agreed that this was the worst part of the process. Warned one writer, "The stench is often unbearable." Wrote a second, "The leaves themselves are absolutely so disgusting in their filthy sliminess, that if it were not for the exquisitely beautiful results one would determine at once to have done with it."

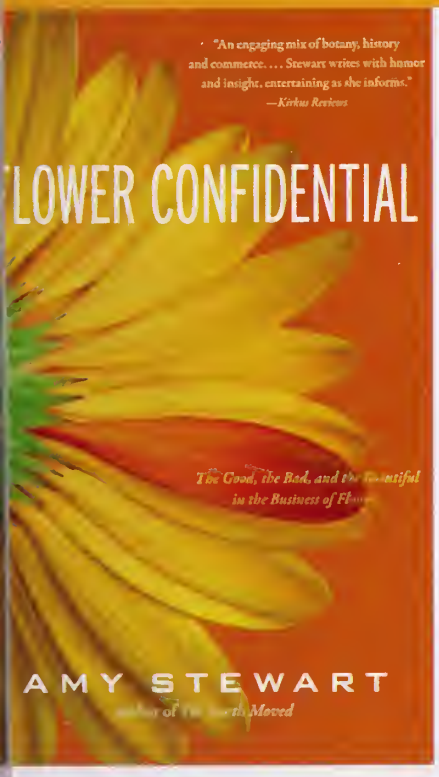
Working gingerly with a soft brush on a pane of glass, the lady removed all the green matter from both sides of the leaf. Then she bleached it by brushing on buttermilk or chloride of lime. Once the excess moisture was pressed out, the skeleton leaves were made ready for arranging by "graceful curling."

A finished arrangement might be placed under the ubiquitous Victorian glass dome or in a "recessed frame" (shadow box). In a frame "the recess should be lined with dark-colored velvet" to contrast with the leaves. So many supplies for arranging and mounting were available that S.J. Pardessus & Co., a New York City retailer of glass Wardian cases, even offered an entire catalog of them in the 1870s.

Much artistic inspiration could be gleaned from the fabulous skeleton leaf arrangements shown in stereoscopic (three-dimensional) photographs. Famous Americans—like Admiral Dewey, Charles Seward, Civil War generals, and Presidents Garfield and McKinley—made favorite centerpieces for them.

In Britain, Lady Dorothy Nevill applied isinglass (a transparent gelatin derived from fish bladders) to skeleton leaves to make them "paintable." She recalled that "one of the best skeleton leaves I illuminated was for Lord Beaconsfield (*aka* Prime Minister Benjamin Disraeli)."

And as late as 1934, famed English flower arranger Constance Spry mounted skeleton magnolia leaves onto bare branches for an unusual—and sophisticated—touch.



The GOOD, the BAD AND THE BEAUTIFUL

Amy Stewart nips a few buds in her new book

Flower Confidential is a new "tell-all" book about the flower business—a global, $40 billion-per-year mega-industry. In its pages, author Amy Stewart tells the tale of how that demure pack of posies at your florist or supermarket actually got there. As these "fast facts" from the book reveal, these flowers have often traveled thousands of miles and passed through many hands to reach that vase on your dining room table.

- 78% of all cut flowers sold in the US are imported, primarily from Latin America, mostly from Colombia and Ecuador.
- Americans buy about 10 million cut flowers per day.
- Americans buy more roses, carnations, and chrysanthemums than they do all other flowers combined.
- 'Star Gazer' is the most popular lily ever to hit the cut-flower market. Last year, 13.8 million stems were sold through Dutch auction houses. However, the man who hybridized it, Leslie Woodriff, never made a dime for his creation.
- Rose breeders spend seven years developing a new variety for market. An Australian team has been working for 10 years on a blue rose, using a pigment gene from petunias.
- Since 1997, almost 3,500 flower shops have closed. Only 21 percent of flower purchases are now made at a florist; roughly half are now made at supermarkets.
- During the two weeks leading up to Valentine's Day, 12 to 15 million stems of Latin American flowers will arrive each day at Miami International Airport.
- Americans buy 180 million roses on Valentine's Day. Over a third of orders will be placed on February 13th...and another 22 percent—that's 39.6 million roses—are called in on the holiday itself!

FLORAL ARRANGEMENTS from the PHILADELPHIA FLOWER SHOW

Class: 125

Title Theme: Treasures from the Deep

Arranger: Pamela Danner (Four Lanes End Garden Club)

Plants: Mums, begonia, protea, eucalyptus seeds, thistle, foxtail lily

Ribbon: Blue

Judges' Comment: "A delightful representation of the deep."





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THE COLORS OF IRELAND

Come Take an Irish Journey at the 2007 Philadelphia Flower Show

Visitors to the Philadelphia Flower Show have been transported to some pretty fantastic places through the years. From the shores of Puerto Rico to the streets of Paris, the Show prides itself on exploring the culture (and horticulture) of the world's most dynamic locales. The tradition continues this year with "Legends of Ireland." From March 4 through 11, the Pennsylvania Convention Center will be transformed into Tir-Na-nOg (pronounced *teer-nah-noag*), the mythical land of the young.

In addition to the world-class horticulture for which it's known, this year's Show will welcome several first-time exhibitors, expanded individual entries, and a Marketplace providing a one-of-a-kind shopping experience. "Being the nation's premier flower show is a distinction we take very seriously," says Show design director Sam Lemheney.

Not willing to rest on well-earned laurels, Sam and his team have spent countless hours to ensure that this Show will soar. By teaming up with Tourism Ireland and guest landscape designer Chris Woods (director of the VanDusen Botanical Garden in Vancouver, Canada), Sam was able to make the "Legends" theme come to life. He says, "More than ever before, this year's collaborative effort has allowed us to think bigger and be more ambitious."

Visitors to the Show will enter a vast, four-part display with a Celtic theme. The inspiration for these exhibits largely stems from Sam's journey to Ireland in the spring of 2006. Camera and notepad in hand, Sam trekked around the green isle hoping to find his muse. "When most people think of Ireland, they think green—I did too before I visited," he says. "And while the green countryside is stunning, there's also a remarkable amount of color. I'll never forget the fields of light and airy Queen Anne's lace or the hills of heather just waiting to bloom."

The shades and hues Sam spotted will be present throughout the Show. Rather than emulate one particular garden or site, how-

By Daniel Moise



ever, the displays borrow from a diverse assembly of sources. "We're essentially illustrating 400 years of Irish garden design—both traditional and contemporary," says Chris Woods. "Meshing them together will be the fun part."

The first component is the **Living Wall**, which serves as the entryway to the Show. By using ivy, moss, and other greens in ancient Celtic knot patterns—a common element of the exhibits—the design team has set the stage for what's to come. Thematically, the giant gateway serves as a portal to a world of mystery and wonder.

Once on the other side, visitors will find themselves in a towering forest—quite a feat for an indoor event. The **Ealain Wood** (pronounced *ell-ee-enn*, the Irish word for art) is one of the tallest Flower Show attractions in recent years. Trees made of muslin will rise into the Convention Center rafters, while real specimens of lindens and smoke trees line the path. Six varieties of daffodils will be peppered about the wood, each of which was bred in Ireland.



Left: **Barberstown Castle, Co. Kildare**





Above: **Tollymore Forest Park**

Left: **Powerscourt**



The unspoiled Irish Countryside



Illustrations by Midge Ingersoll



The uncommon beauties boast memorable cultivar names like 'Verona', 'Tibet', 'Broughshane', and 'Birthday Girl'. Adding to the illusion of otherworldliness will be the "surprises" lurking in the shadowy canopy. "I'd tell you more," Sam says with a smile, "but why spoil the fun?"

The final two portions of the main display will embrace the more formal settings Sam discovered on his trip to the Emerald Isle. The **Spiral Knot Garden** will be a 60-inch conical planter with full-blossomed flowers arranged in iconic Irish symbols. At the structure's peak, a large fountain in the shape of a harp will send water cascading down the sides. Two additional fountains, inspired by Celtic illuminated manuscripts, will flank the garden and be covered with lavender and pink and white roses. "I think this garden is sure to elicit an emotional response," Woods says. "I want it to make people's hearts sing."

The centerpiece of the Show will be the **Castle of the Emerald Kingdom**. Staying true to Irish architecture, the stately structure isn't boxy and fortress-





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like; rather there are many dimensions, angles, and shapes in play. The tiered landscaping surrounding the castle will consist of linden and willow trees, daffodils, rhododendrons, fuchsia, dichondras, persimmons, and more.

While the displays may seem larger than life, Sam firmly believes that people can look to the Flower Show for inspiration for their own gardens. "I don't expect anyone to build a castle in the backyard, but there are valuable techniques and tricks to be garnered in terms of balance, color, and arrangement," he says.

PHS president Jane Pepper, a native of the U.K., couldn't be more excited about this year's Show. She says, "It's been thrilling to watch 'Legends of Ireland' blossom into something so extraordinary. As we've started to say around the office, *'Erin go Bragh!'*"



Right:
Arrgory House

Below:
Sam with Irish gardener Catherine McCann at Shekina, one of the gardens he visited.



Great Ways to Spend Your Day

To get the most out of your day at the Flower Show, it pays to plan ahead. First, scope out the week's myriad events and presentations on the Flower Show website, *www.theflowershow.com*.

You won't want to miss the Irish entertainers that have been recruited to regale Show visitors. Every hour on the hour, catch mini-concerts at the Castle's rear courtyard stage. The popular performing group **Ragús** will cross the Atlantic to showcase the traditional music, dance, and song of their native land. Additional acts can be seen and heard each evening in **The Hive** lounge. Located off the Grand Hall Concourse, the cozy cranny will also offer food samplings from local restaurants and a cash bar.



Back on the Show floor, the Gardener's Studio returns this year with free demonstrations presented by regional gardening experts. This is the perfect place to learn something new and rest those tired feet. The Gardener's Studio is located in the center of the exhibition halls.

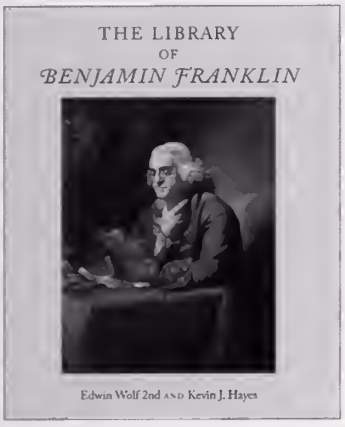
Another can't-miss educational opportunity is the **Lectures & Demonstrations** series. Celebrated speakers will tackle a spectrum of horticultural topics including flower arranging, container gardening, pest control, Ikebana, growing orchids, and much, much more. *Country Gardens* magazine is hosting a full day of lectures on Sunday, March 4, and, in recognition of the "Legends" theme, Irish speakers will be on hand on Saturday, March 10. There are 8 to 12 lectures each day in Rooms 201B and 201C (located on the Grand Hall Concourse), all of which are listed online.

So, start planning your itinerary now to fully experience all that the Flower Show has to offer.



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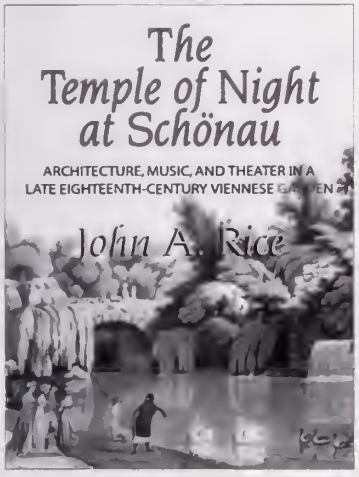
The Library of Benjamin Franklin

EDWIN WOLF 2nd and KEVIN J. HAYES

Memoirs of the American Philosophical Society — Vol. 257

ISBN: 978-0-87169-257-3, $100.00

Beginning in the late 1950s, Edwin Wolf 2nd embarked on a bibliographic odyssey to reconstruct the "lost" library of Benjamin Franklin. Franklin's library, the largest and best private library at the time of his death in 1790, was sold by his grandson in the last eighteenth century to Robert Morris Jr., who subsequently sold it in the early nineteenth century. None of the catalogues of the collection survive, and the contents of the library were virtually unknown until 1956, when Wolf discovered the unique shelf-marks Franklin used to identify his books. Wolf's work to reconstruct a catalogue of the library continued for the next thirty years but was unfinished at the time of his death. As the tercentenary of Franklin's birth approached, Kevin J. Hayes took up the work and has continued to discover titles that were part of the library. Everything found to date, close to 4,000 entries, has been compiled here.



The Temple of Night at Schönau

JOHN A. RICE

Memoirs of the American Philosophical Society — Vol. 258

ISBN: 978-0-87169-258-0, $70.00

Between 1796 and 1800 Baron Peter von Braun, a rich businessman and manager of Vienna's court theaters, transformed his estate at Schönau into an English-style landscape park. Among several buildings with which he embellished his garden, the most remarkable and celebrated was the Temple of Night, a domed rotunda accessible only through a meandering rockwork grotto that led visitors to believe that their destination lay somewhere deep underground. A life-size statue of the goddess Night on a chariot pulled by two horses presided over the Temple, while from the dome, which depicted the night sky, came the sounds of a mechanical musical instrument that visitors likened to music of the spheres.

Only the ruins of the Temple of Night survive, and it has received little scholarly attention. This book brings it back to life by assembling the many descriptions of it by early nineteenth-century eyewitnesses. Placing the Temple within the context of the eighteenth-century English landscape park and of Viennese culture in the fascinating period of transition between Enlightenment and Biedermeier, Rice's book will appeal to anyone interested in the history of garden design, architecture, theater, and music.



Portrait of Elizabeth Willing Powel

DAVID MAXEY

Transactions of the American Philosophical Society — Vol. 96, Part 4

ISBN: 978-0-87169-964-0, $24.00

Drawing on original manuscript sources, David Maxey has produced a persuasive study of a late eighteenth-century portrait and its subject. He has focused attention on an enigmatic painting that has long puzzled art historians, and the person portrayed in it—a woman of talent and verve, whose life has remained undeservedly obscure.

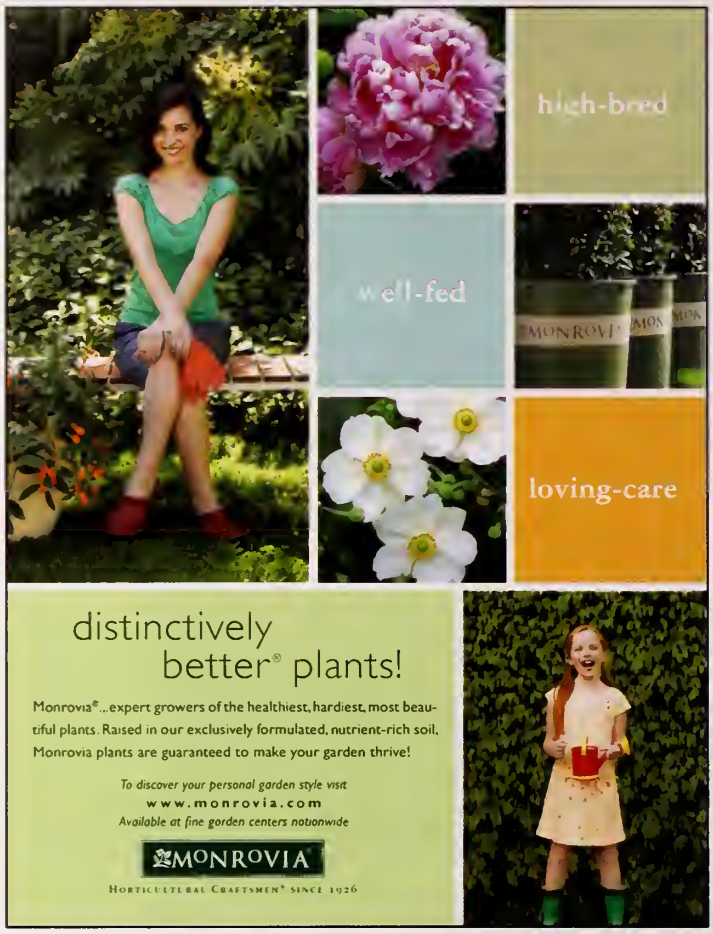
Elizabeth Willing Powel occupied an influential position in Philadelphia society during and after the Revolution. She presided over a salon; spoke her mind freely; and maintained, for a period of forty years, an extensive, illuminating correspondence. She was the trusted confidante of the country's first president, whom she did not hesitate to instruct on where duty summoned him.

Personal loss touched her deeply, and at a critical moment, the Philadelphia limner and sign painter, Matthew Pratt, was commissioned to capture on canvas the grief she experienced. What happened thereafter to the portrait Pratt painted becomes an essential part of the mystery that David Maxey has successfully undertaken to solve.

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The Flower Show

Show Information

Dates: March 4 - 11, 2007

Theme: Legends of Ireland

Website:
www.theflowershow.com

Phone Information:
215-988-8899
(recorded info)

LOCATION
Pennsylvania Convention Center
12th & Arch Streets
Philadelphia, PA 19107

HOURS
Sundays, March 4 & March 11
8 am - 6 pm

Monday, March 5 through Friday, March 9
10 am - 9:30 pm

Saturday, March 10
8 am - 9:30 pm

Best viewing hours are after 4 pm. Box Office closes one hour before Show closing on all days.

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Adults
- Sunday, March 4 (Opening Day).....$28
- Monday, March 5 through Friday, March 9.....$24
- Saturday, March 10 & Sunday, March 11.....$26

Children (ages 2-12)
- March 4 - 11.....$13

Family Fun Pak
The Family Fun Pak ($13 savings off regular admission) is available for $55 and includes 2 adult and 2 child (2-12 years) tickets plus a year-round membership in the Pennsylvania Horticultural Society. This offer is available only at *www.theflowershow.com.*

*Sales Outlets: Flower Show tickets are available at participating PNC Bank branches; AAA Mid-Atlantic braches; Acme Markets; Philadelphia-area Borders Books & Music; Giant Food Stores; SEPTA ticket-sales outlets; and participating garden centers, nurseries and florists. Check availability with individual outlets; service charges may apply.

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Story & Photography
by Michael Warren



ACROSS THE IRISH SEA

One Englishman's View of Ireland's Garden Style and Unique Plant Palette

When I think of Irish gardeners, the term "plantaholic" comes to mind, though I mean that in the nicest way. The introduction of so many new plants onto the market seems to have bred a race of Celtic gardeners who delight in having the latest introductions for their own gardens and who take great pleasure in introducing them to their friends. Of course, there are still a few Englishmen who believe they are the only people who can garden *properly*, but that perception is wrong. Not only are the Irish keen on their new plants, but they skillfully arrange their plantings to display them in the most tasteful manner.

I always consider it a great privilege to visit and enjoy other people's gardens, and I have visited many charming gardens in Ireland. They are created with much toil and care, lovingly nurtured to perfection over a long period. When I visited the following gardens, I found them full of interesting plants but



Below: **Mount Usher Gardens is a "Robinsonian" garden of 20 acres. Five thousands different species of plants enjoy this garden in a valley along the Varty river.**



Right: The grand gardens of Powerscourt have an impressive traditional, double-herbaceous border. Here is a portion with statuesque deep blue *Aconitum*, peony, golden daylilies, *Phlomis*, and popular *Persicaria* 'Red Dragon'.

designed and landscaped in different ways, as the owners saw fit.

First was Carmel Duigan's "cottage garden" in Shankill (Co. Dublin), which has a patio area at the rear of her bungalow and steps leading up to a higher garden. A seat on the patio offers an unusual perspective, as normally one would look down on a garden from a standing position. I describe it as a cottage garden because of its informal design, with opium poppies (*Papavar somniferum*) adding colour here and there where they have chosen to grow, no doubt left in strategic positions to best effect amongst perennials and shrubs.

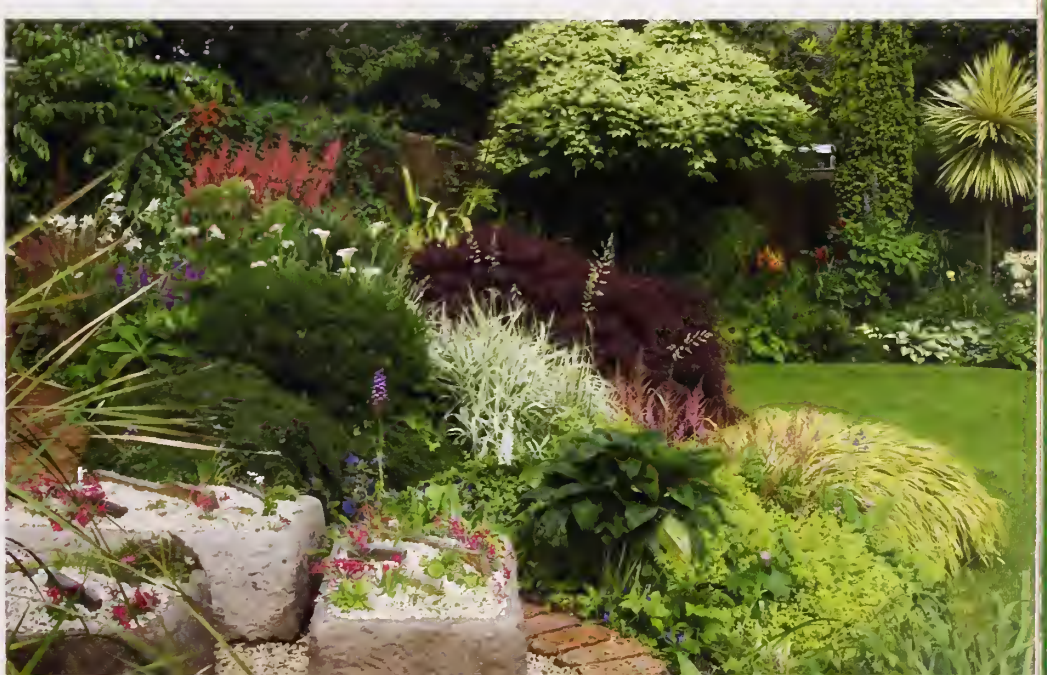
Anna Nolan's garden in Cabinteely (Co. Dublin), on a sloping site with different levels, is packed full of perennials, grasses, clematis and shrubs. The spectacular grass Hakonechloa, undulating in the breeze, contrasts beautifully with a crimson *Acer palmatum* 'Dissectum Atropurpureum'. Agapanthus and *Verbena bonariensis*, blue and mauve, grows in a bed with a see-through effect, whilst *Dierama* 'Angels Fishing Rods' waves its delicate pink bells as it moves on the slightest breeze. The sheltered sitting area is a clever design, with a series of walls softened everywhere with plants—a great joy to see.

Dublin's Airfield Garden, an urban farm and garden with a learning center for children and adults, incorporates many styles of gardening. There is a formal garden, with vegetables and herbs in raised beds, and informal ornamental borders full of colour, including perennials, grasses and summer bulbs such as *Crocosmia* against a backdrop of an ornamental greenhouse.

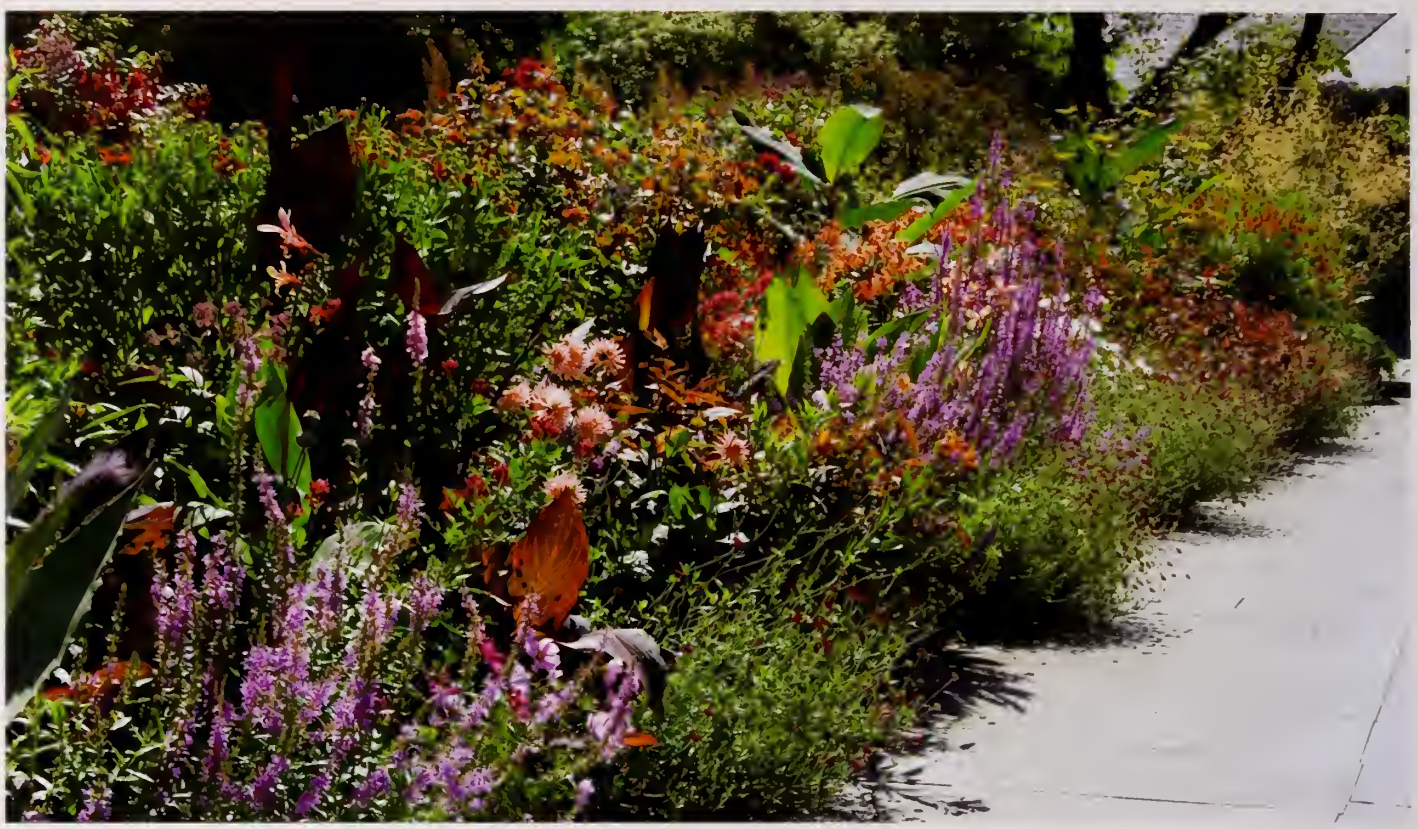
The garden of Helen Dillon in Ranelagh has to be described as inspirational. All the gardens I visited in Ireland were tended by practical, 'hands-on' gardeners, and Helen's is no exception. I sat transfixed on the edge of my chair at the presentation she gave, detailing how, over the years, she has changed her gardening style many times. As it is now, it is hard to imagine how it could be improved, but I can envisage changes in the years to come. A knowledgeable plantswoman and designer, Helen is full of ideas and is not shy to make changes, to experiment, to admit when an idea does not work, and to abandon a scheme and the plants, too. "Try them, like them, keep them, dislike them, discard!" is her motto.

The patio area adjacent to her house in a warm sheltered pocket has many containers grouped together to good effect. Many are filled with succulents and tender plants that need to be taken inside for winter protection. From here, steps lead up to two long borders divided by a small brook, edged with splendid limestone paving. The source of water is a shallow pool at the far end. Beyond this feature, there are other interesting areas of mixed planting, but for me the fiery border full of cannas, dahlias, lythrums, knautia, helenium, persicaria and lilies was just stunning in the sunshine.

Finally, a visit to Belvedere in Mullingar (Co. Westmeath), an old, established estate with a traditional walled garden on a sunny, sloping site, evoked memories of country house parties of centuries past. Renovated some years previously, the garden is quietly maturing again under the hands of a new



Right: Anna Nolan's secluded back garden slopes, so sunken gardens of alpines are at the top on the patio edge. The sloping bed is filled with these contrasting foliage plants, grasses and lady's mantle.



Above: Helen Dillon is not only an entertaining writer and lecturer, but an extremely talented gardener. Here is a hot, fiery border of hers, nicely tiered with the lower knautia and lythrums, then dahlias, bold cannas and lilies for height.

generation of gardeners. New young trees were planted amongst mature material, but at the time of my visit in summer, the traditional herbaceous borders were still the best feature. Familiar old perennials, such as ligularias, miscanthus, dahlias, echinops and achillea, are still being grown to good effect.

The gardens of Ireland have always been a haven for plants more tender than we are able to grow in England; that has not changed. What has changed is that we have both moved up the temperature scale. We hear so much about global warming these days. This subject can be controversial, but I myself am convinced that something is changing in our weather patterns. Today, we here in England can grow more tender plants than we could, say, 30 years ago, and Irish gardeners can now grow even more tender plants than before. Through the

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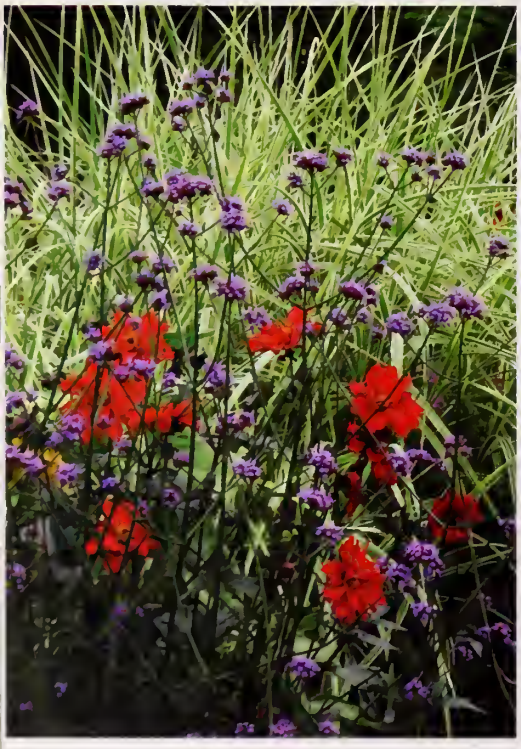
Mediterranean Garden Society, I see such gardens being created in the most unlikely places on the globe.

Ultimately, keen gardeners will always adapt to changing conditions. Like many Irish gardeners I've met, we should learn to face any challenge, overcome it, and next year will always bring even more promise of the 'best year yet' for your garden.

Since 1968, Michael Warren has worked with many well-known figures in the horticultural world and, with his wife Lois, established the Photos Horticultural Picture Library. He is currently the national president of the Garden Writers Guild and is a Fellow of the Institute of Horticulture in Great Britain.

You can read more about several of the gardens featured in this article at *www.dublingardens.com*.

Below: **Belvedere is a large estate with yet another walled garden, common on many larger gardens in Ireland. The herbaceous border within its walls skillfully places purple *Verbena bonariensis* and red *Dahlia* 'Bishop of Llandaff' against *Miscanthus sinensis* 'Variegatus'.**





Helen Dillon Lecture at the Flower Show

Considered one of Ireland's most famous gardeners and an expert on gardening in small spaces, lecturer **Helen Dillon** will present "An Irish Garden" at the 2007 Philadelphia Flower Show, "Legends of Ireland."

This special event will be held Friday, March 9, 2007 from 5 to 7:30 pm at the Pennsylvania Convention Center, 12th & Arch streets, Room 103-A and B, West Entrance. The lecture will be followed by a wine reception and musical entertainment. The cost is $65 and includes Flower Show admission ($55 for PHS members). Hand-stamped Show re-entry will be issued at the reception upon request.

Advance reservations are required and can be made by calling Betsy Gullen at 215-988-8778 or via email at *bgullen@pennhort.org*.

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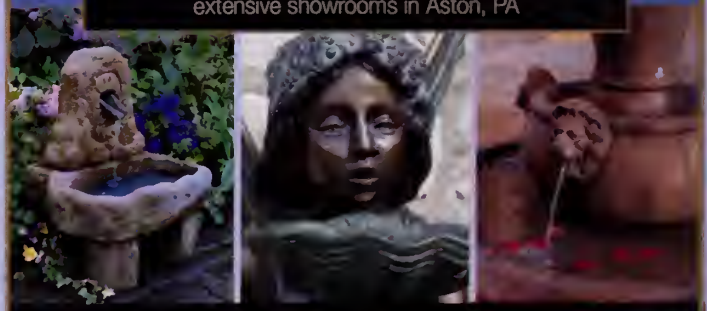
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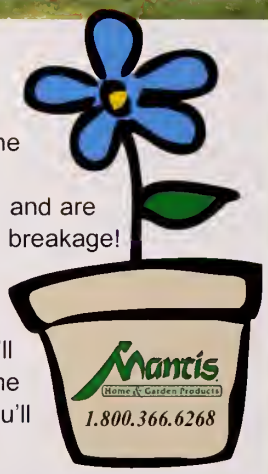
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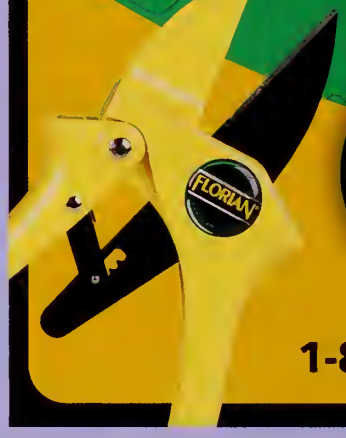
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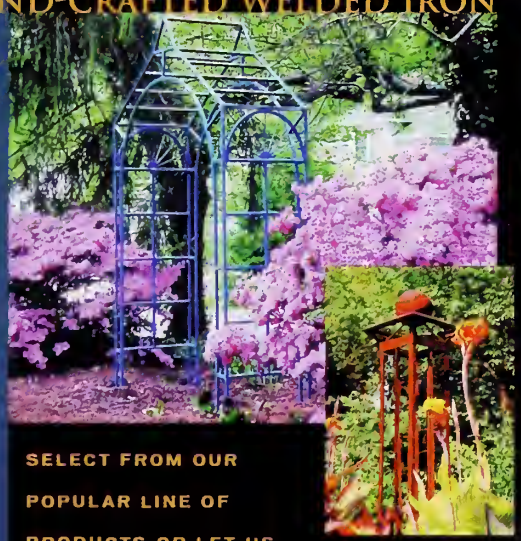
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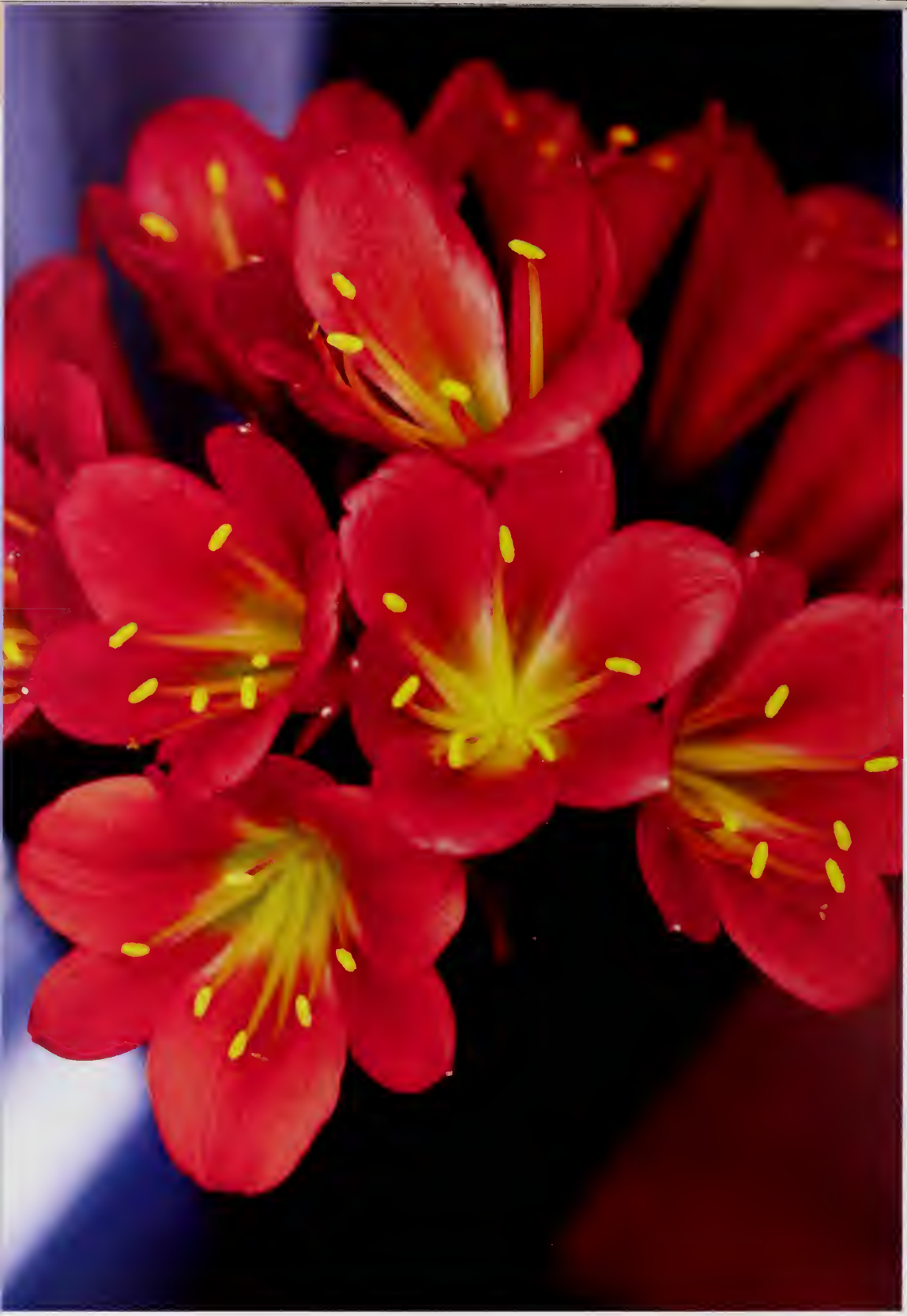
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CLIVIAS

Wherever clivias grow, so goes Mike Riska.

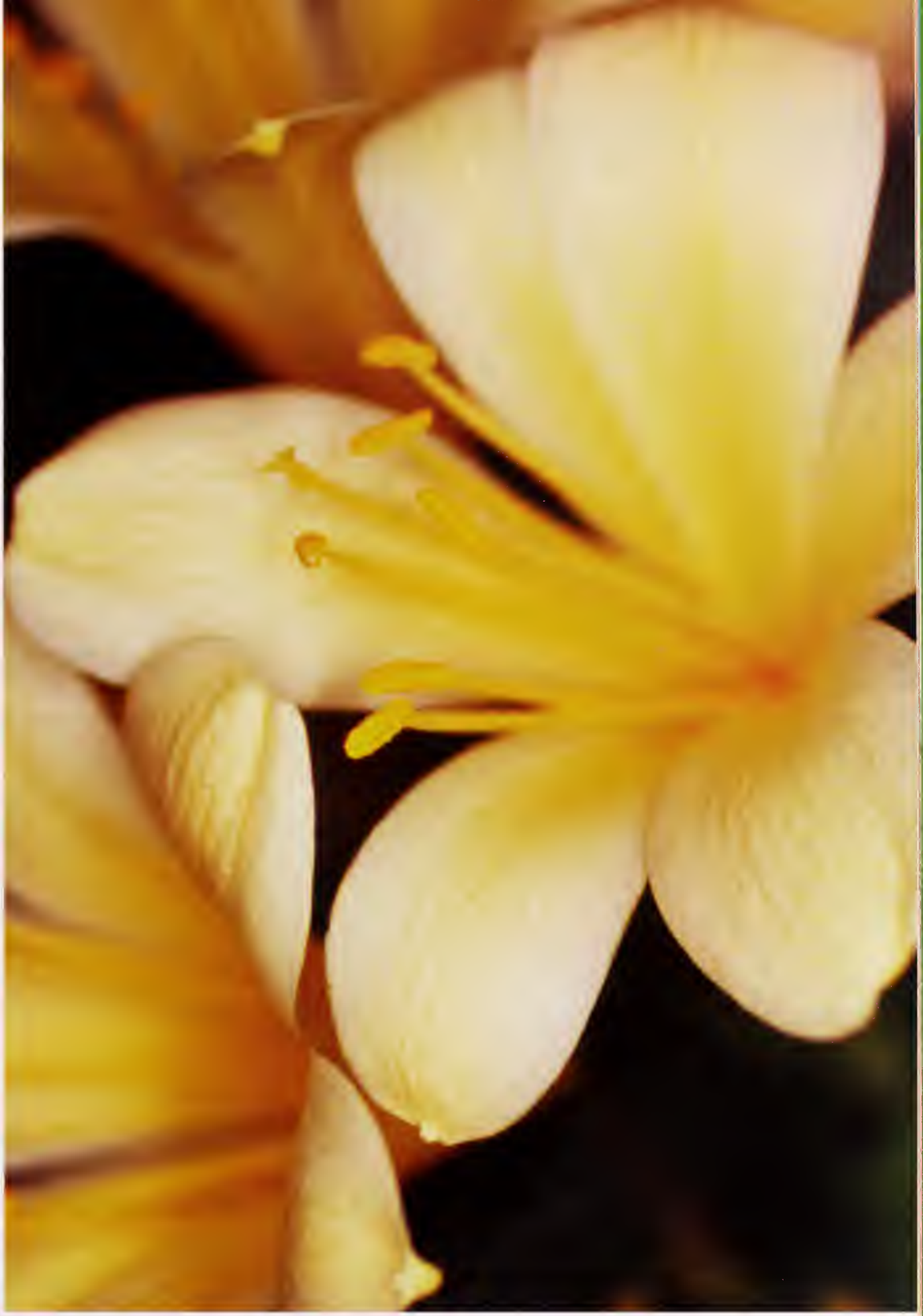
Riska's clivia expeditions have taken him to South Africa to see them growing in the wild and to conferences in California. But he also has a knack for finding them in unexpected places, like his second cousin's home in the Slovak Republic.

"There was a *Clivia* craze in Europe in the 1800s, and these are plants that have been passed on through families," he explains. "I saw them in restaurants and all over the place."

A founding member and director of the North American Clivia Society, Riska is crazy about the genus discovered in South Africa nearly 200 years ago. "I got started with clivias about 1999," says Riska, who is also executive director of the Delaware Nature Society. "After that, I went *all out*."

"All out" for Riska means maintaining a collection of about 3,000 clivias (including seedlings) and developing a finely tuned system of moving, fertilizing, and watering the plants for peak bloom—hopefully to coincide with the Philadelphia Flower Show. "I take pride in being able to make them flower every year, because it doesn't happen all the time," he says of his blue-ribbon specimens.

Riska's fascination with clivias has grown steadily over the years, although he insists it's nowhere near the fever level attributed to *Dendrobium* and *Cattleya* orchid enthusiasts. "I'm glad I didn't get involved with orchids," he says. "Where do you start and where do you stop?"



A Visit with Clivia Aficionado Mike Riska



By Betsie Blodgett

Photography by Pete Prown

His wife Angie might disagree. "She supports me, but she thinks I'm a little out of control," he laughs. His collection has taken over the porch, most available windowsills, and the attic of their 1790s home in Delaware, as well as a garage and an unheated pit house. Riska even collects *Clivia* memorabilia and has framed floral stamps from other countries, including South Africa, China, and North Korea.

Riska claims that despite their reputation for being fussy and demanding, clivias are remarkably foolproof. A windowsill and some basic knowledge about their cultivation—a cool temperature, light and fluffy growing medium, a light hand with water, and some balanced liquid fertilizer—is all you need to get started. Riska's clivias even spend their summer outside where they thrive in bright shade.

"Once you know how to grow them, they're easy," he insists. "You can't kill them. In fact, the more you fuss over them, the worse they do." The orange-flowered *Clivia miniata* is the most commonly available species. (Meadowbrook Farm has a number in stock starting at a reasonable $18; rarer species, however, can cost $500 and up.) Riska advises buying clivias from a trusted source and avoiding online auction sites.

Beyond keeping them alive, Riska admits there is a knack to getting clivias to flower on demand. (Clivias do not flower every year under normal household growing conditions.) When he decided to enter the Philadelphia Flower Show four years ago, he knew

Clivias



'Victorian Peach'



Young plants growing on Mike's windowsill.





Mike at the Show with 'Sir John Thouron'



he needed a plan to coax them into peak bloom the first week in March. He hit the right combination of light exposure, moisture, fertilizer and temperature the first time out. He entered two clivias in the 2004 Show and both won blue ribbons. The next year, he rented a panel van to transport eight plants, and last year he entered 13. Others have been following his lead; the 2007 Show will feature nine more *Clivia* classes to accommodate the growing number of entries.

Riska can speak at great length about *Clivia* lovers around the world—Japanese growers perfecting miniature clivias; Chinese hybridizers growing them exclusively for their variegated leaves; and Belgian nurseries, where they're trying to develop clivias that can reliably flower from seed in three years rather than the usual five or so. He foresees clivias becoming disposable, like the ubiquitous *Phalaenopsis* orchid that's now available everywhere from Trader Joe's to Home Depot. "They will be like orchids—buy them, enjoy them, and then toss them after they've finished flowering," he says.

Riska has even ventured into growing his own plants from seed. "If you have the time in your life and you have the room, you're going to get some nice mutations," he says. "And it's always a surprise, because you never know what you're going to get."

And after that? "Hybridizing—I think that's where I'm headed," he says. "Hybridizing them, enjoying them, and passing them on to others." He pauses. "Maybe I need a summer shade house, too."





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Clivias



RESOURCES

Mike recommends the book ***CLIVIAS***, by Harold Koopowitz (2002, Timber Press, Inc.), which he says "changed everything" for clivia neophytes and experts alike. A copy is available for loan in the PHS McLean Library.

The Clivia Society, based in South Africa, has an annual membership fee of $25. "You get a yearbook that's worth every penny," Mike says. (*www.cliviasociety.org*)

Closer to home, there's the **North American Clivia Society**, based in California (*www.northamericancliviasociety.org*). Mike would like to start a local clivia group to meet informally, encourage members to enter the Flower Show, and exchange plants. If interested, please contact Mike at *mike@delawarenaturesociety.org*.

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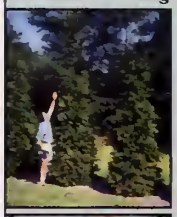
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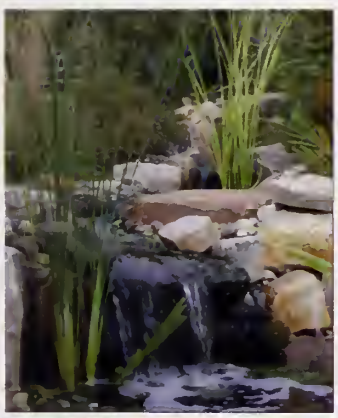
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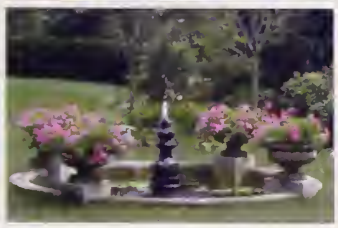
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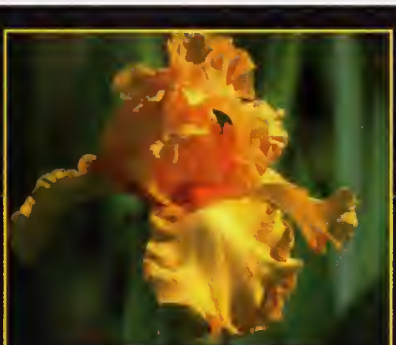
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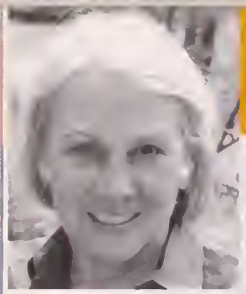


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FLOWER ARRANGING TIP

Open lilies contain pollen, which is beautiful when fresh on the blossom. Once it matures, however, it can stain the flower's petals and also your clothes and tablecloths. It is a good idea to remove the pollen with a damp paper towel as soon as possible.







In the long winter season, a pleasing floral arrangement can bring us both the joy of flowers and the strength of bare branches.

ARRANGEMENT 1:

You will need:

- Scissors or clippers
- Twine, raffia or string
- Branches, 6 to 8 stems of birch, willow or other branches, fewer stems if larger branches
- 1 to 2 stems of winter foliage, magnolia, rhododendron or other evergreen leaves
- 1 to 2 stems of large, showy flowers, such as lilies
- Vase with a neck or collar

Step 1: Collect your materials and bunch the branches together, trimming ends so that all branches are about the same length—24 inches should be a good length depending on the size of your vase.

Step 2: Tie your branches into a bundle in two places near the center at about the distance of the vase opening.

Step 3: Attach your branches to the lip of the vase by tying two more strings around the branches and then wrapping them around the top of the container. Make sure to leave enough space on at least one side of the bundle for your foliage and flowers.

Step 4: Insert your foliage into the vase and trim any leaves that seem too big, in poor condition, or in the wrong place.

Step 5: Add your blossom or blossoms, placing them to their best advantage. Pay attention to where you will view the design.

ARRANGEMENT 2:

A stem of magnolia is cut at the end of a branching point and is placed in a glass cylinder to support the addition of one lily. The lily is tied to the branch to keep it upright—simple!

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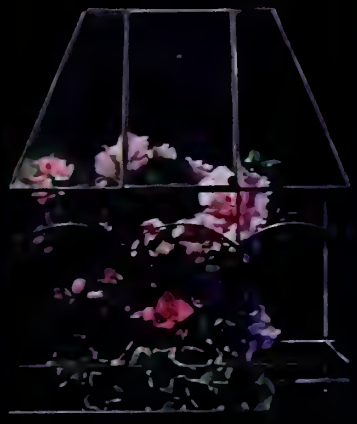
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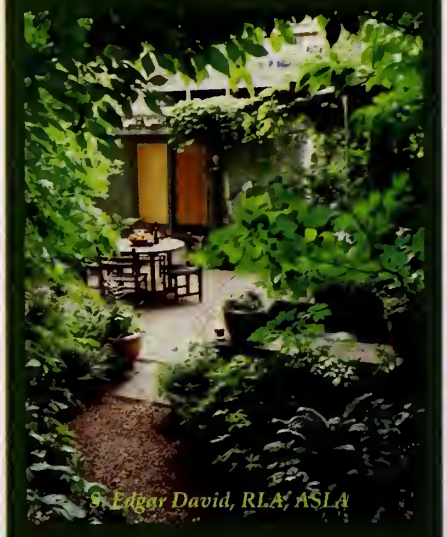
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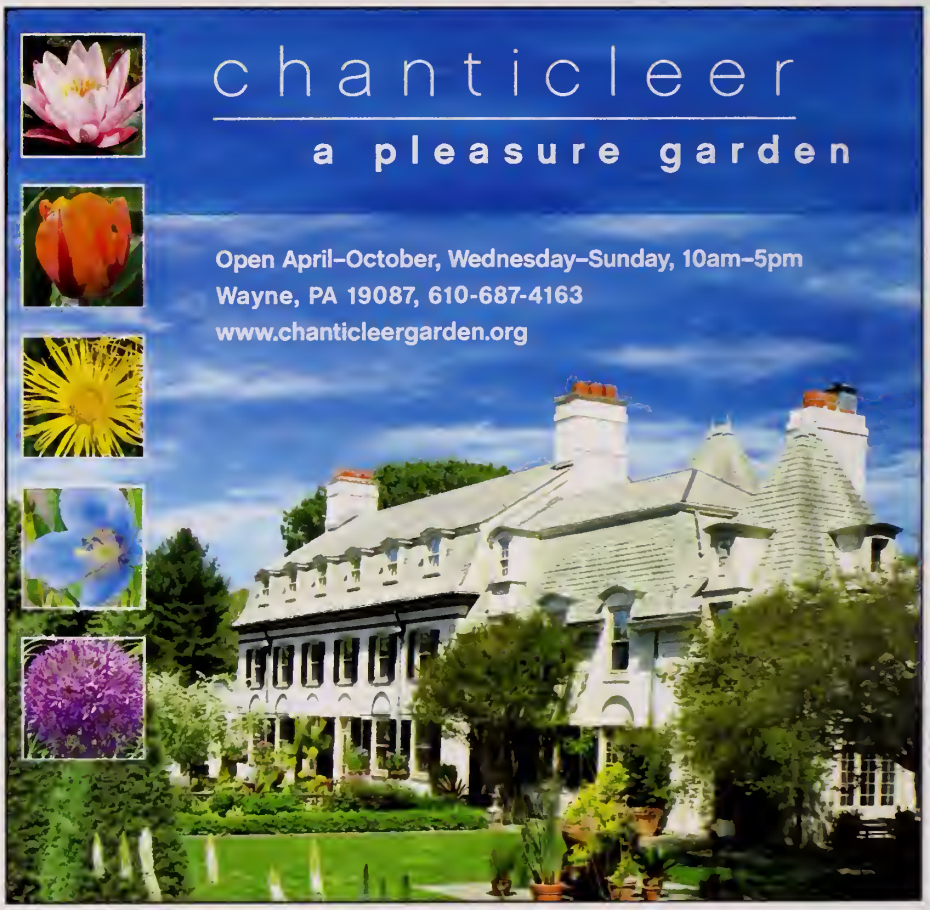
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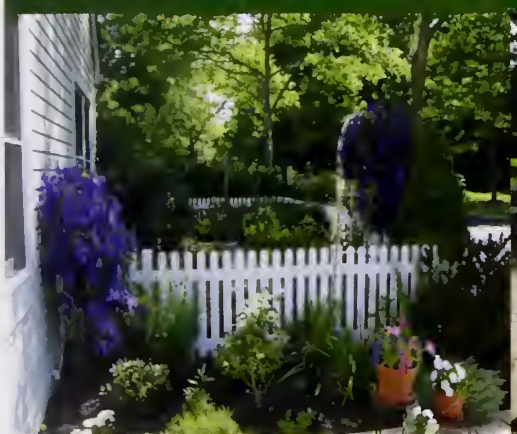
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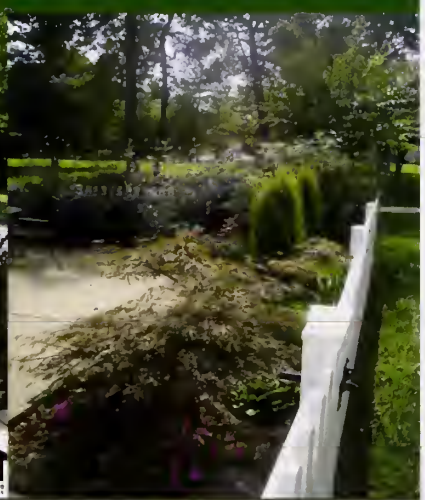
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White Horse Village - A Gardener's Paradise



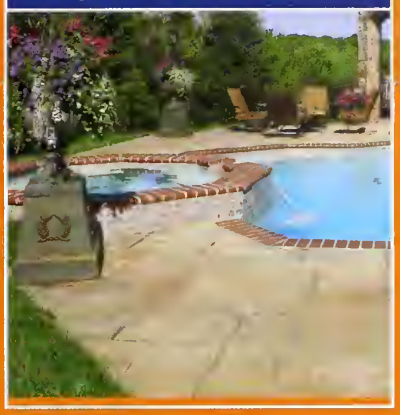


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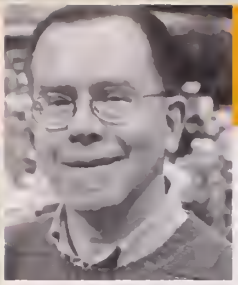
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Rush Hour!

Final Preparations for the Flower Show

With only a few weeks remaining until the opening day of the Philadelphia Flower Show, most exhibitors are in full-blown "Show mode."

As opening day approaches, I'm concentrating on two major aspects of preparing my entries: cajoling them into performing at just the right time (in other words, growing them) and making them look their very best (*grooming* them). So exactly what is happening now? In a word, *everything.*

ALL IN THE TIMING

Because hardy bulbs often look their best for only a day or two at the Show, timing is critical. After removing the pots from winter storage—not all at once, since there are three separate judging days and I like to have some pots available for all of them—and gradually exposing them to increased light, heat, and water, the plants are now growing strongly and flower buds are beginning to appear.

However, if the greenhouses have been running cooler or warmer than usual, if the days have been notably sunny or dark, or if I've forgotten to water the bulbs, then the bulbs could bloom too soon, too late, or never. Fortunately, I have a bag of tricks at my disposal, gleaned from years of successes and failures and from conversations with other exhibitors. The tricks work for most of my plant entries, not just the bulbs.

The author's plants being prepped for judging.



SLOWING BLOOMS DOWN

If a potential entry is coming along too quickly, moving it to a cooler spot should slow it down. Possible sites include areas of a greenhouse farthest from the heater or on the north side; under a greenhouse bench or large, leafy plant; on the cold gravel floor in a cooler greenhouse; outside under cover (for hardy plants, providing the weather is not severe); or in my refrigerator. Yes, I don't eat at home much the week before the Show, because bulbs and other cold-tolerant plants consume just about every possible cubic inch of space in the fridge.

SPEEDING BLOOMS UP

Some plants move along too slowly, requiring the opposite approach (along with calming potions for me). Warm, growth-accelerating spots for them include areas downwind from the greenhouse heaters, along the south or southwest sides of the greenhouses, suspended close to the top of the greenhouses where warmer air collects, on heat mats normally used for rooting cuttings, in the warmest greenhouse at the nursery, and sometimes in my home (no, not in the oven).

WATERING TO CONTROL BLOOM TIME

It's fairly easy to control watering needs: since I may not be able to get over to the nursery every day, roomy saucers and the occasional frantic call to water the big pots of amaryllis help a great deal. Standing plants in saucers of cold water can hold back growth and bloom, and frequent applications of warm water might encourage the tight flower buds on a particularly promising entry to open just in time.

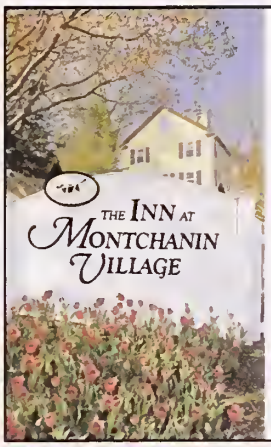
THE FINAL COUNTDOWN

If you're thinking that I run around frantically at the nursery for several weeks ahead of the Show, you're overestimating my passion; my "rush hour" spans only the two weeks before the Show. Not only do I move plants repeatedly from warm, sunny spots to cooler, shadier places or vice versa, but I also need to scrub or replace dirty

pots, choose more attractive show pots for my best entries and carefully move the plants into them, stake formal plants and pots of bulbs, and top-dress the potting mix.

The night before each of the three entry days, I pack everything in boxes for transporting to the Show. Then I return home to prepare the white entry cards and organize my bag of pens, grooming tools, Exhibitor's Guide, and other necessary items. After a few hours' sleep I head back to the nursery, pack the van (sometimes in subfreezing weather or pouring rain), drive to the Pennsylvania Convention Center, unpack the van, cart the entries upstairs, perform last-minute grooming, and submit the entries—all during those few hours that feel like minutes. Then, I await the results.

Call me crazy, but I hope to find myself stuck in this kind of rush hour for many years to come.



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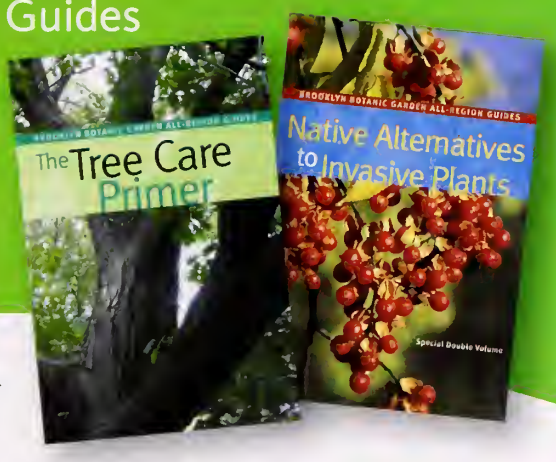
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A LETTER FROM THE GARDEN

For more than three decades, PHS's Philadelphia Green program has been helping Philadelphia residents turn neglected vacant lots into beautiful community gardens brimming with vegetables, flowers, and neighborhood pride. Of its many initiatives, the Garden Tenders "Basic Training" course was created in 1995 to teach groups of gardeners how to create and maintain their own gardens.

Community gardens are often catalysts for revitalization in urban neighborhoods. Research has revealed the many benefits of these gardens, including increased property values of surrounding homes.

But for PHS project coordinator Sally McCabe, head instructor of Garden Tenders, all the research in the world could not be more gratifying than a recent email she received from a Garden Tenders graduate. "When an email like this pops up in your inbox, it can really re-charge your professional battery," says Sally. "It reminds us why we do what we do."

Philadelphia, PA To: Sally McCabe
Subject: Thank you to Garden Tenders

Sally,

Last evening I was reflecting on my experience with Garden Tenders and realized I had never properly thanked you and your organization for all you did for my family and me.

Back in the 1990s, we were living in South Philadelphia. However, there were a variety of issues with our particular neighborhood, and I was not looking forward to raising my children there. One issue was a vacant lot on our corner that was a blight, to say the least. It was disgusting and depressing. We tried a few times to clean it up, yet were met with more ridicule than assistance. We eventually decided to move and put our house on the market, but after a year with no real offers, we abandoned the effort. I'm not quite sure how it happened, but a few of us decided to give the blighted lot another shot and somehow got in touch with Garden Tenders. It turned into a fantastic experience. Our group of neighbors, with your help, soon put in a charming garden. I cannot explain what a difference it made to the neighborhood—it really transformed it and had such a great effect.

Soon after that, because of an unrelated series of events, we again decided to sell our house. It sold in two weeks.

In the neighborhood in which we've now been living for the past eight years, we are in the process of planting street trees and are working with your Tree Tenders. Both PHS programs are so great. They are part of what I love so much about Philadelphia. I feel so fortunate to be raising my family here.

Belatedly, thanks for all your help.

Charlie Cooper



Sally

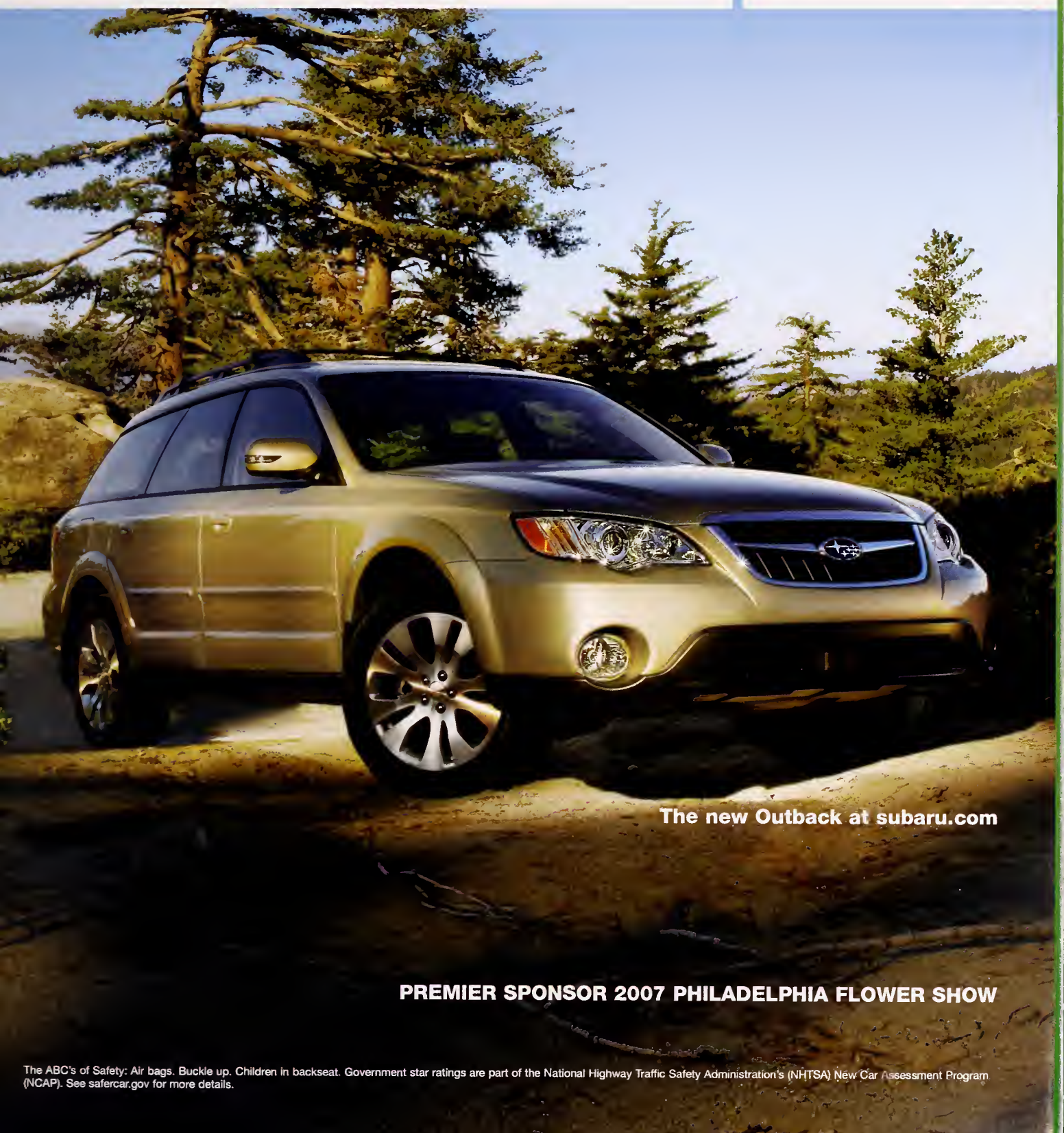


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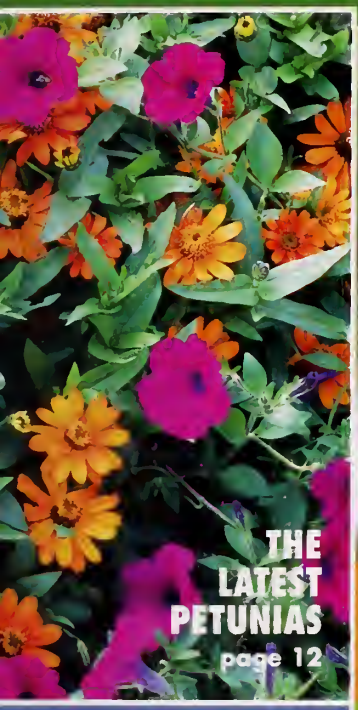


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THE LATEST PETUNIAS
page 12



GARDEN VISITS
page 18



DESIGNING with TULIPS
page 36

Getting Kids Back to NATURE
page 32



18 27

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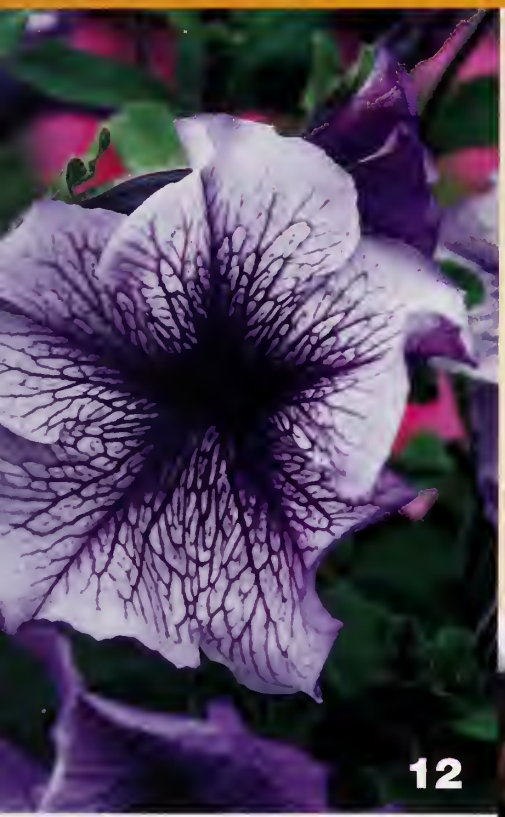
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Table of Contents



FEATURES

12 Petunia Fever!
Today's petunias bloom more abundantly and lushly than ever. Join Jo Ann Gardner as she shows us some of the latest petunia cultivars and innovations, and shares growing tips.

18 Come See Beautiful Gardens
Each spring, PHS sponsors its annual Garden Visits around the region. This year, the tours will occur in Bucks County and northern Chester County. As a preview, read about a few of the great gardens you'll see in Doylestown, PA.



24 Beat the Heat in Containers
Summer can be brutal on flowering plants in containers. In this article, Ellen Spector Platt shares her knowledge about low-water, "xeric" container gardens, all of which can stand the heat...*and then some.*

32 Getting Lil' Jimmy Outdoors
With the proliferation of electronic entertainment and the Internet, today's kids are simply not going outside enough. Jane Carroll explains how our environmental future depends on getting kids motivated to care for and protect our outdoor spaces.



COLUMNS

8 Potting Shed

36 Botanical Bouquets
Tulip Mania

38 Show Plants
Growing Zonal Geraniums

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GETTING KIDS OUTSIDE

Many of us have fond memories of spending time outdoors as a child. Before it was politically incorrect to play "army," my childhood pal Andrew and I used to conduct military maneuvers in the woods behind my house. Armed with stick rifles, we'd dive behind rocks, leap over logs and do anything to avoid "enemy fire." Heck, we were only 10 years old, but we were outdoors, running around, and having a great time in nature's vast playground.

Thirty years later, I take my kids out behind my Delaware County house for more politically correct activities, such as heading down toward Ridley Creek to skip stones, watch the deer, and generally have fun (though I must confess to the occasional bamboo-stick sword fight). My children love these adventures and, more importantly, it helps balance out the remainder of their electronic lives, which are crammed with cable TV, video games, and the ubiquitous computer.

In this issue, you can read Jane Carroll's insightful article on the crisis facing today's children, many of whom have little or no concept of the natural world waiting beyond their Nintendo consoles. Beyond highlighting how important outdoor time is for a child's development, this article talks about developing children's sense of nature's "value." Indeed, how will young people eventually take care of our environment, both locally and globally, if they don't even *know* about it?



It should come as no surprise that my coworkers at the Pennsylvania Horticultural Society share this ideology. Each of the parents I spoke with tries to buck the trend and provide their children with an informal, hands-on environmental education. For example, author Jane Carroll (also *Green Scene* associate editor) recruits her four-year-old daughter, Mae, pictured below, to help plant seeds in their backyard garden. Jane notes, "Now that she's getting older, Mae is starting to see the connection between the seeds we plant and the flowers that bloom a few weeks later. We also go on walks through the woods near our house, and she likes lifting rocks and watching all the bugs crawl around underneath. It's a learning experience in many ways."

As part of her work for Philadelphia Green, landscape architect Lisa Hanes spends a good deal of the work day at different gardens, parks, and public spaces throughout the city. That doesn't stop her, however, from spending Saturday afternoons at the Green Thumb community garden in University City with her five-year-old son, Isaac. "Beyond physical activity, I think the time he spends outside is good for his mental health," she says. "It's calming, freeing, and introduces a lot of life lessons."

As the proud parent of two young boys (pictured above), Philadelphia Green program manager Claire Baker doesn't always find family time outdoors calming, but she assures me it's never dull. "My sons like to help pick tomatoes from our garden—even the ones that aren't ripe yet. Once they get started they don't want to stop. And when I ask them to water the garden, they usually end up wetter than the flowers. But the important thing is that they're outside and having fun; they value this outdoor time."

Environmental Initiatives program manager Michael Leff says that some of his fondest memories are of the times he and his three sons have gone hiking, biking, and camping. "All the distractions and obligations of everyday life fade away when you're in the middle of the forest, so the time we spend there is really special," he says. Although it is important to Michael that he passes on an appreciation of nature, he may have gotten more than he bargained for. "My 13-year-old son, Alex, recently suggested that our family backpack across the entire Appalachian Trail!" Michael says. "I told him that while I appreciate his enthusiasm, we should probably stick to something a bit more moderate."

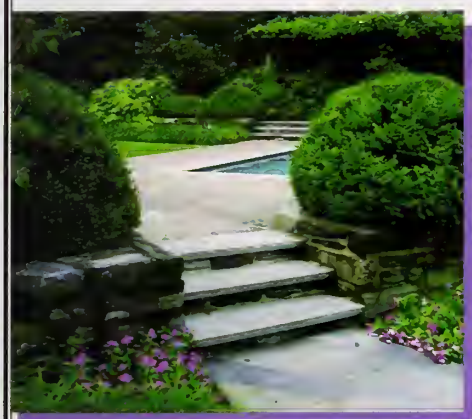
Michael adds, "We've recently made it a family tradition to spend Martin Luther King Day cleaning up a creek not too far from our home—in a way we've adopted the land as our own. I think it's taught my sons the importance of stewardship. They've even started to invite other families and friends to join us."

Now that's a good message.

Pete Brown

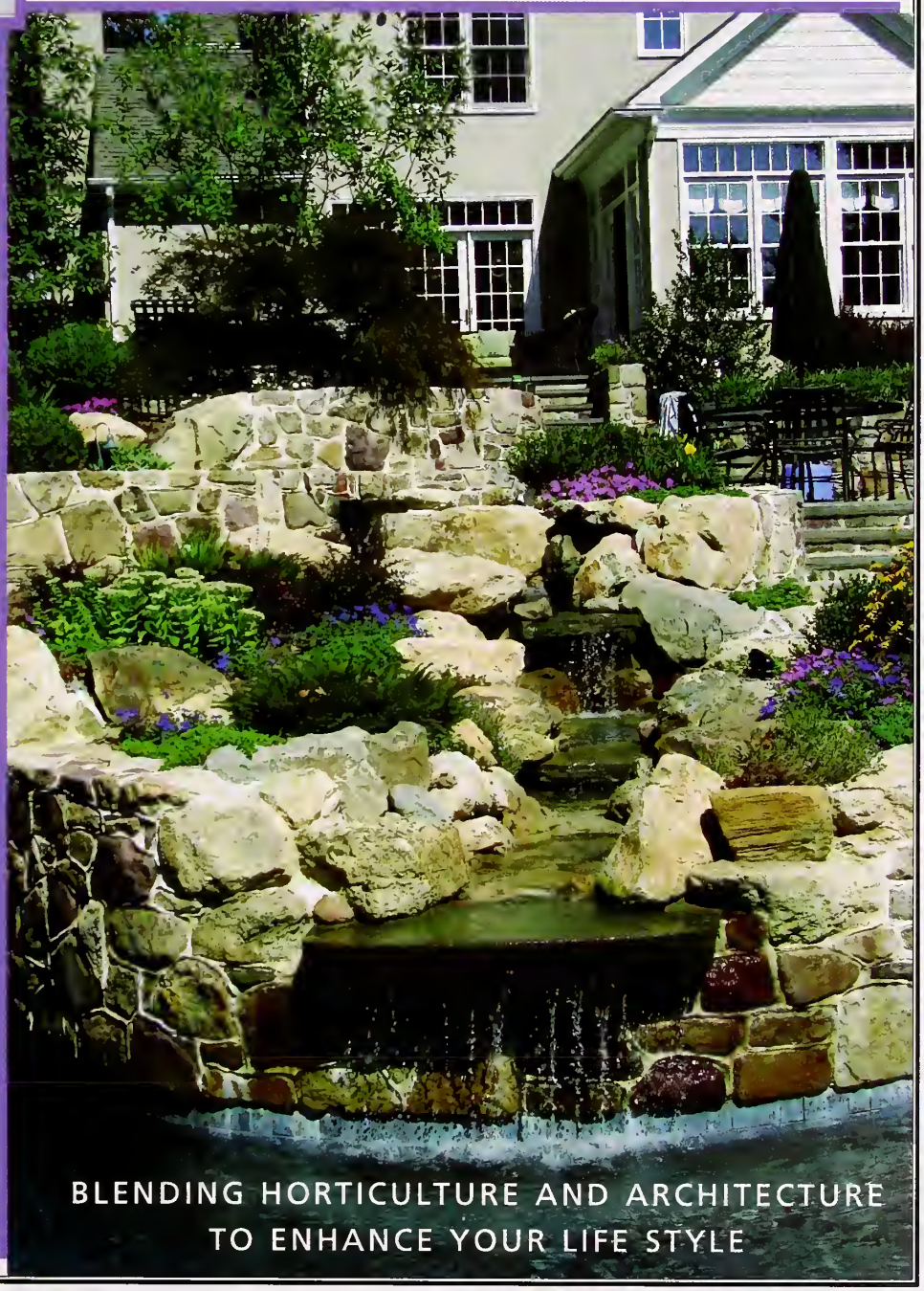
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Koi Story



By Pete Prown

It's a brisk morning in October, and we're standing amid greenhouses and several acres of open ponds at the Nisei Koi Farm in South Jersey. Even though big trucks rumble by on the nearby New Jersey Turnpike, you wouldn't know it by looking at the contented koi swimming in their giant indoor tanks, some of which hold 85,000 gallons of clear water. Always hungry, they eagerly follow visitors from one end of the tank to the other, hoping for a quick snack from above.

"Nisei means 'second generation' in Japanese," says farm owner Joe Zuritsky, who is also Chairman and CEO of Parkway Corporation, which owns and operates parking facilities in Philadelphia and other cities. "Our koi are all grown from pure Japanese parentage, so ours are the 'second generation' and are of *very* high quality. Last year, we bred about 20,000 koi. This year, it might be more like 25,000."

Joe has been fascinated by this water-garden favorite for almost four decades, first as a hobbyist, then as an amateur, and now as a professional breeder and seller. He's visited Japan—the mecca for koi breeding—about 40 times and has many close contacts over there, including his mentor, Toshio Sakai. Says Joe, "Mr. Sakai won the Grand Champion Award at the combined All-Japan show a couple of years ago for a koi he produced that was one meter long (40 inches)." He achieved that size by cross-breeding koi, which is itself a carp, with a huge common carp (*Cyprinus carpio*) from which koi originated about 200 years ago."

Joe's koi begin their lives in vast "mud ponds" on the 43-acre farm. These clay-lined ponds average 150 x 50 feet in size and are



Joe Zuritsky



fenced in and covered with wires to prevent attacks from hungry birds, such as the notorious great blue heron. The fish breed and live in these ponds, often growing dramatically in size over the course of a single season. During a few festive days each fall, the koi are harvested from the ponds with seine nets and sold to collectors from across the country. "We ship koi to our customers by cargo plane, using cardboard boxes lined with Styrofoam," says Joe.

Koi are specifically bred to highlight certain ornamental colors, shapes, and even scale patterns, all of which can affect a fish's market value. "A small koi might sell for $50 or $100, but one that's two feet long or larger and is elegantly patterned and colored can command tens of thousands of dollars in Japan," says Joe. "Japanese buyers often prefer the traditional red and white fish, while Americans might go for the interesting metallic pale yellow ones or those with sparkly scales that glitter in the sun—that variety is called *gin-rin*."

Joe and his team keep their koi in top condition by running their indoor water supplies through enormous "bio-filters" that clean the water, in one tank pumping about 144,000 gallons of water per hour. Koi are also susceptible to invisible-to-the-eye parasites, so they are examined and treated to eliminate them. Properly cared for, these fish can live for an extraordinary length of time. "In the best conditions," says Joe, "koi can live to be 50 years old and sometimes much older."

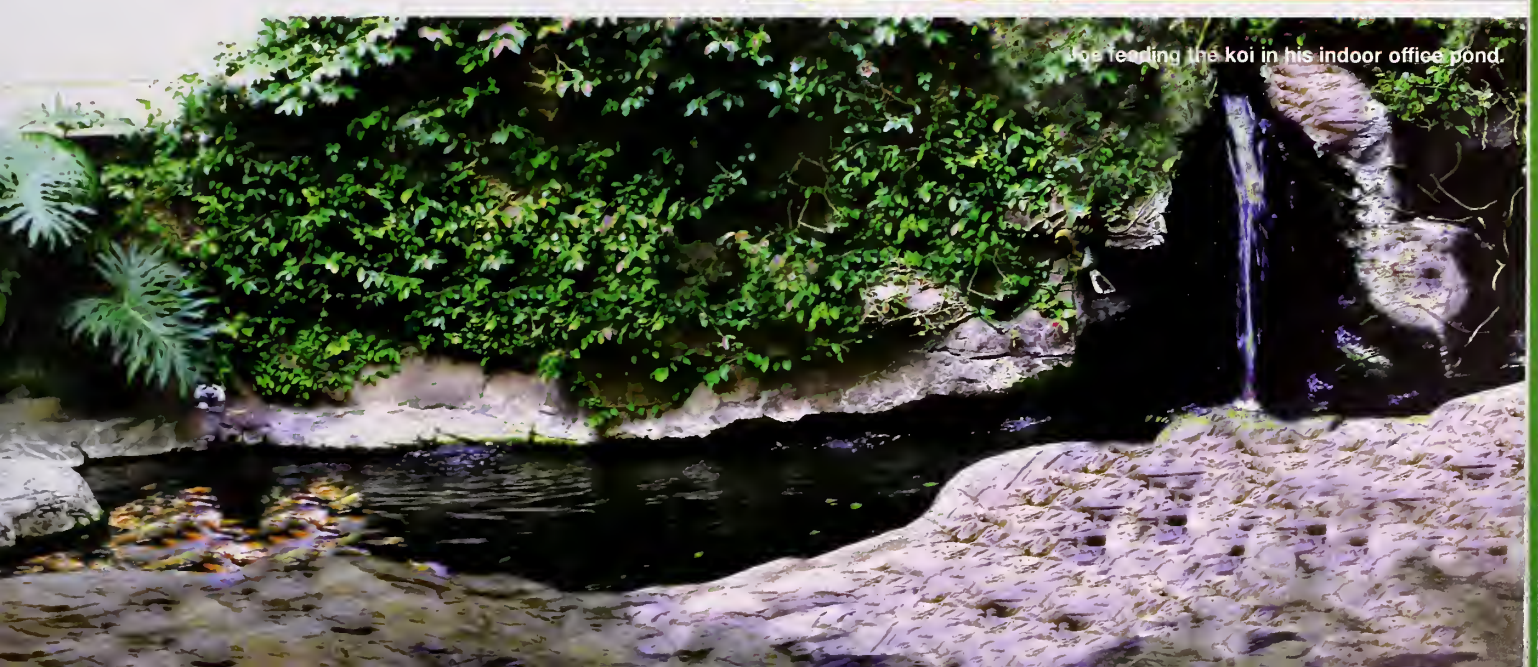
"They're just wonderful creatures," he adds. "They will swim to you when you approach the pond and some even like to be petted. I find them endlessly fascinating, especially the amazing but predictable changes in color, pattern, and body shape that occur over the first 5 to 10 years of a koi's life."

For more information, contact: Nisei Koi Farm
104 East Quillytown Road
Carneys Point, New Jersey 08069
phone: 856-299-7564
www.qualitykoi.com



The ponds and koi houses at Nisei Koi Farm.





Joe feeding the koi in his indoor office pond.

Quietly Growing Orchids in Gladwyne

By Daniel Moise







Phyllis Williams knows a thing or two about potted plants. In fact, sitting by the window in her Gladwyne kitchen is a 40-year-old Confederate jasmine (*Trachelospermum jasminoides*) that she first entered in the Philadelphia Flower Show in 1965.

For the past 12 years or so, however, Phyllis has devoted most of her horticultural energies to growing orchids. Why orchids? "Well, I've tried everything else," she quips. To fuel her passion, she had a small greenhouse built right off her bedroom. There, Phyllis houses her collection of several hundred specimens, which she sprays with water regularly to keep the humidity levels up. The greenhouse has its own hot-water heater and high-powered lights to help her orchids get through the winter in the tropical conditions they prefer.

Phyllis grows a variety of orchids, including some that are more difficult to grow, such as dendrobiums, epidendrums, and oncidium. Many of her prize treasures were originally purchased from Flower Show exhibitor Waldor Orchids in South Jersey, as well as Stewart Orchids (now located in Mississippi). When asked which species is her favorite, she says, "Whichever orchid is in bloom is my favorite, but I do enjoy the fragrant ones, like *Oncidium* 'Sharry Baby'."

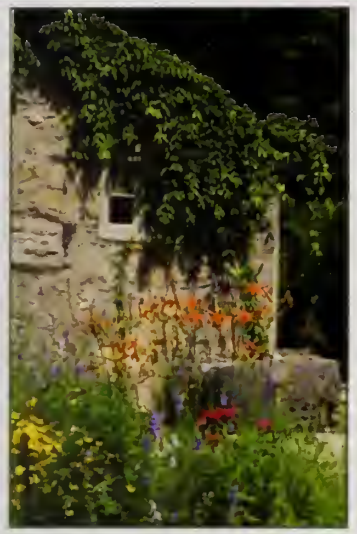
Phyllis' top piece of advice for new orchid growers is to "see the flower in full bloom before buying the plant; otherwise you might end up with something you didn't expect." She also recommends getting a good, thorough book from PHS's McLean Library or taking a class before attempting orchid-growing. She's taken many classes at Longwood Gardens through the years, particularly enjoying those taught by Mike Owens.

Beyond her beloved orchids, Phyllis has a long history with the Pennsylvania Horticultural Society, as did her husband John G. Williams, who was president of the PHS Council in the mid 1960s. "My husband was a leader at PHS when it took control of the Flower Show in 1964," she says, proudly. "He was very skilled at getting everyone to work together."

Phyllis is also a three-time sweepstakes winner at the Philadelphia Flower Show: "I love everything about the Show—the plants and especially the people. I guess some folks are born with the plant gene. I just got a big dose of it."



Bartram's Garden



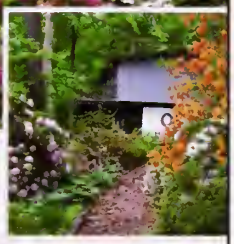
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The PETUNIA



Photo by Rob Cardillo

Petunia 'Celebrity Ice' at Meadowbrook Farm

Since their introduction in the late 1800s, petunias have been a mainstay of the summer garden, appearing in bright displays with marigolds and other common annuals. By the 1950s they were synonymous with summer bedding plants, the sort you picked up at the local nursery, pushed out of their containers, plunked into the ground, and forgot about, except for some tiresome deadheading and trimming. They were limp in rain, melted in humid conditions, and became sprawly by mid to late summer, but that was to be expected.

Then in the 1970s, the petunia image began to change with the introduction of the 'Madness' series, large-flowered Grandiflora types that were significantly



Petunia 'Purple Wave' and *Zinnia* 'Profusion Orange'

REVOLUTION

more weather tolerant and bloomed more prolifically than others in this class. 'Sheer Madness', an especially abundant bloomer, produced large, show-stopping, dark-veined pink flowers. Some credit these introductions with launching a plant breeding frenzy that continues to give us ever more perfect plants that can take heat and humidity, are disease resistant and self-cleaning, and need little if any trimming. Not "just petunias" anymore, these summer standards have been reinvented as choice plants for landscaping and containers.

Petunia hybrids are thought to be descended from two South American wildflowers: *Petunia axillaris* from Brazil with 2-inch-wide, softly waved and nocturnally fragrant, white or buff trumpets on lax stems; and the Argentina native *P. integrifolia* with smaller, more tailored, star-like flowers, 1 1/2 inches wide and deep on spreading stems to about 10 inches. Short-lived perennials in their native habitat, these are usually grown as annuals in North America.

Until recently petunias were divided into two classes—grandifloras and multifloras. Grandifloras bear up to 5-inch-wide, single or double, frilled, fringed, veined, striped or starred flowers in shades of red, pink, blue, purple, a few yellows, and white on sprawling stems. The 'Supercascades', an improvement over the earlier 'Cascades', are still popular for hanging baskets. Color range includes 'Blush', 'Salmon', 'Burgundy', bi-colored, and veined 'Daddy' types as well as pure white.

Multifloras have single or double flowers on more compact plants. Their smaller blooms are tightly massed and are not as affected by adverse weather as the showier grandifloras. The bushy 'Primetime' and 'Celebrity' series are improved multifloras known as Floribundas, whose larger flowers are often starred, ruffled, veined, or have cream or white throats. The pink, cream-throated 'Celebrity Chiffon Morn' was a 1995 AAS winner. The 'Primetime Buttercream' I grew last summer had great color—soft cream with a yellow throat—and was striking combined with purples, but as the season advanced it lost its compact form without trimming. Milliflora or miniature-flowered petunias, such as 'Fantasy', bear masses of attractive 1- to 1 1/4-inch-wide flowers on bushy plants and also require trimming.

These advances set the stage for the dramatic appearance in the mid 1990s of the 'Wave' petunias from Ball Horticultural—the first seed-grown prostrate petunia—and the vegetatively propagated Proven Winners 'Supertunias'. In a class of their own, these plants incorporate previous breeding improvements, such as early and prolific bloom on weather- and disease-resistant plants in a steadily improving range of colors. Flowers *never* need deadheading or trimming, except to limit spread if desired, and plants take not only heat and rain in stride but humidity as well (an important point for southern growers). Of course, they must be grown in sun to



Photo by Karen Bussolini



By Jo Ann Gardner

Lush, Low-Maintenance Container Plantings

Many of the new vigorous trailing petunias are most beautiful grown alone in containers. A favorable location, fertilizer-amended soil, and steady moisture at the plant's roots will assure lush growth throughout the season. You can spend more time enjoying them if you follow this guide.

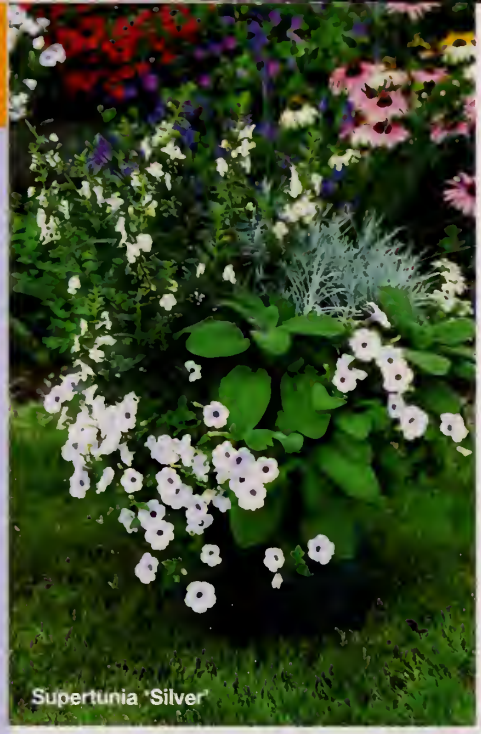
1. Choose a container with proper drainage holes (omit standard drainage material such as pottery shards) and place it in partial shade where plants will receive at least five hours of sun. In such a protected site, self-watering containers that hold at least a gallon of water can reduce watering to once a week.

2. Fill containers with pre-moistened potting soil that includes fertilizer, including some slow-release fertilizer.

3. Make a planting hole and add one teaspoon of potassium-based water granules. These take up water in a few seconds, providing an immediate reservoir that roots can draw on for moisture. Water never has time to leach through the soil as may happen with sodium-based granules. Remember, granules *reduce* rather than eliminate the need for watering.

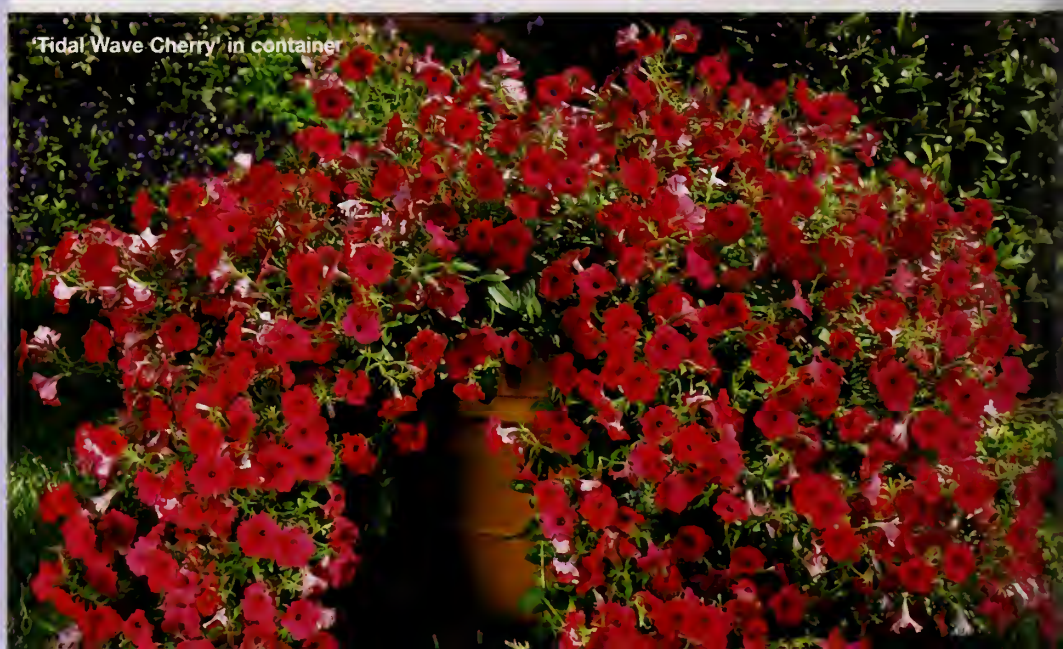
4. Lightly fork in slow-release fertilizer like Osmocote around the plant, according to directions, then water in with a water-soluble fertilizer like Miracle Grow.

5. Halfway through the summer—and later, too, where summers are long and hot—water again with water-soluble fertilizer.


Supertunia 'Silver'


'Wave Misty Lilac' and 'Lavender'


Photo by: Rob Cardillo


'Tidal Wave Cherry' in container





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partial shade and watered and fertilized regularly.

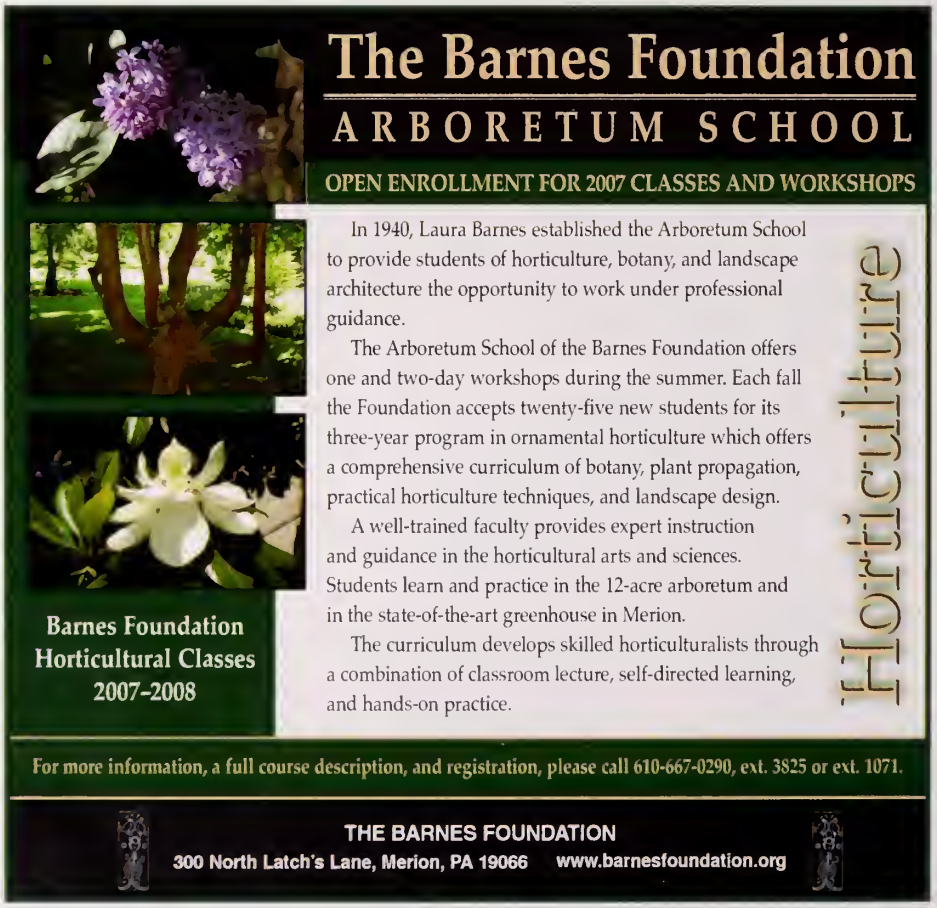
What are the best of the best? That depends on their uses. The 'Waves' are hard to beat for tight, packed bloom even as stems spread over the summer. Showy masses of bright (perhaps too bright) pinks, rose, blue, and purple precision-cut flowers are riveting as they spill over window boxes and containers. The aptly named 2002 AAS winner 'Tidal Wave', with looser, more graceful silver-white to silver-lilac trumpets on long spreading stems to 4 feet, represents a new class, the Hedgifloras, which if spaced 18 to 24 inches apart rapidly cover the ground with mounds of bloom that don't open up in the center. If spaced 12 inches apart, plants grow upward from 2 to 3 feet to create an astonishing wall of bloom. 'Easy Waves' are more upright and bushy. The mounding 'Easy Wave Salmon' is a striking border plant. 'Double Waves', actually semi-double but full in appearance and like the Multiflora in size, are improvements over other doubles for their self-cleaning habit. 'Double Wave Blue Velvet' blooms profusely along cascading stems and looks smashing in an urn.

The major trend in petunia breeding favors smaller-flowered trailing types for containers. The 'Supertunia Minis' are among the best for maintaining form and flower production. Irresistible flower colors include 'Mini Appleblossom', 'Mini Rose Veined' and the ethereal 'Mini Silver'. Some of my favorite Supertunias have larger, looser flowers. Bred by a hobby breeder in Nova Scotia, 'Supertunia Bordeaux' is one of the finest petunias I have grown over the past 30 years. Its ruffled Grandiflora-type flowers are 2 1/2 inches wide and have dark purple veins over warm lilac; they grow on stems that spread with undiminished vigor all summer without trimming. This plant was stunning in a large tub in my silver herb garden. The semi-double veined lilac-rose 'Supertunia Priscilla' has a branching habit that shows off well in a hanging basket. 'Supertunia Vista Bubblegum' (a precise color description) produces endless 2-inch blooms on plants less tightly packed than 'Waves'. It created a graceful curtain of bloom scrambling up a chicken-wire support against my house.

Gardeners have rediscovered the charm of wild and semi-wild petunias whose more widely spaced flowers and lax habit give them an unsophisticated cottage garden air. These are more easygoing in terms of watering and fertilizing than fancy petunias, but they do need midsummer shearing. Older 'Balcony' and 'Old-fashioned Vining' petunias (still available from specialty seed sources) are close to the wild *P. axillaris*. Two- to nearly 3-inch-wide fluted trumpets self sow with abandon even in Zone 4, returning every year in windowboxes, in the ground, even between bricks. Their silky, blowsy, fragrant flowers bloom in every hue of purple and from bright purple-rose through pastel pinks and white flushed purple. 'Rainmaster' is a desirable white selection. *P. integrifolia* is a more refined, vegetatively propagated selection of the species. This high-fashion container plant is favored for its smaller, pert star flowers in white or deep rose on vining stems.

What do we want in petunias? Neatly tailored flower machines or more relaxed plants with a looser, more lissome habit, or something in between? The petunia race is on and all gardeners have to do is wait for the latest introductions. I await the day when the new captures the simple beauty of the old without sacrificing the strides breeders have made in updating an old garden favorite.

Jo Ann Gardner and her husband Jigs operate a small farm with extensive gardens in the Adirondacks. Her latest book, with Karen Bussolini, is *Elegant Silvers: Striking Plants for Every Garden* (Timber Press).





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HIDDEN

Come to the 2007 PHS Garden Visits



By Daniel Moise

Photographs by Margaret Funderburg and Pete Prown

IF there's anything more fun than tending a garden, it's getting the chance to tour someone else's garden—even better if it's a private garden that only a few lucky souls get to see. That's part of the fun of the PHS Garden Visits. Each year, PHS organizes these self-guided tours through impressive gardens in the Philadelphia region.

This spring, PHS members and their friends can tour gardens in the rolling hills of northern Chester County (May 20) and in Doylestown in Bucks County (June 3). As a tempting teaser, here is a preview of a few garden gems in Doylestown. *Enjoy.*



GARDENS

THE BARTELL GARDEN

There's a lot of history at Sycamore Spring, the verdant three-acre property that the Bartell family has called home for the past 25 years. Dating back to 1733 when the land was deeded to one of William Penn's sons, the wooded estate has many charming fixtures that evoke a different era. The stone bridge over the brook, the rustic dinner bell out back, and the antique cars that reside in a handsome three-story barn all contribute to the enduring legacy Doris and Michael Bartell are thrilled to be a part of.

Of course, preserving history takes a lot of hard work, and the intrepid couple always seems to have a project in the works. Putting together a free-standing stone wall—easily 12 feet long by 4 feet high—was a particularly daunting undertaking and resulted in a trip to the arthritis specialist for Michael. "It wasn't easy, but building that wall was certainly rewarding," he says.

As for the horticulture, Sycamore Spring's gardens are certainly noteworthy. Most impressive is the herb garden. With a selection that includes basil, dill, tarragon, parsley, rosemary,

LEFT: **Bartell Garden**

CENTER: **Van Dyke Garden**

RIGHT: **Bean garden**

Garden Visits





BARTELL GARDEN (RIGHT & ABOVE)

Doris and Michael Bartell and their beautifully landscaped pool area. Also, a lovely garden view from indoors.

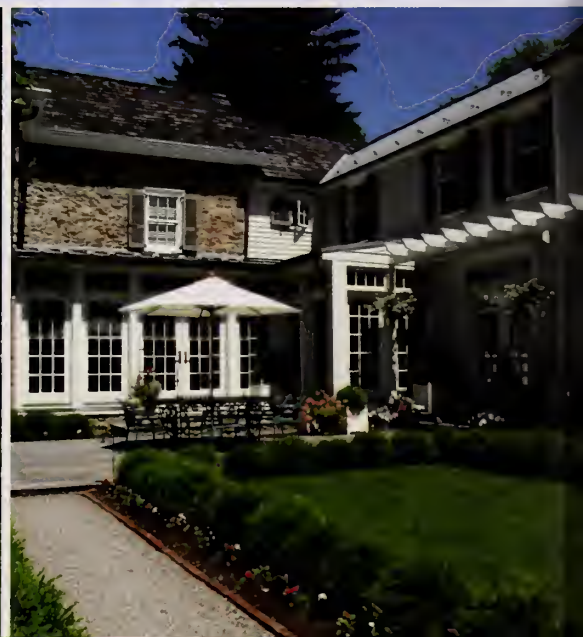




BEAN GARDEN (LEFT & BELOW)

Enjoy a classic formal style at the Bean garden.





thyme, and more, the culinary possibilities are just about endless.

But one word of caution: beware of the dog, or in this case, dogs. Visitors must be sure to show affection to Bumble and Cricket, the exceptionally friendly Welsh Pembroke Corgis that reign over Sycamore Spring. As natural herders, the cuddly canines will be glad to usher you about the lawn.

THE BEAN GARDEN

In contrast to the sprawling woods of the Bartell backyard, the cozy and carefully planned courtyard of the Bean family includes rows of boxwood flanking the graveled pathways that lead to a tasteful fountain. Edged with a white post fence, the courtyard is a secluded spot well-suited for reading or quiet reflection. The beauty doesn't end there though; around back is deep-set lawn that has hosted a fair share of croquet games and Easter-egg hunts (for the Bean's brood of 14 grandchildren).

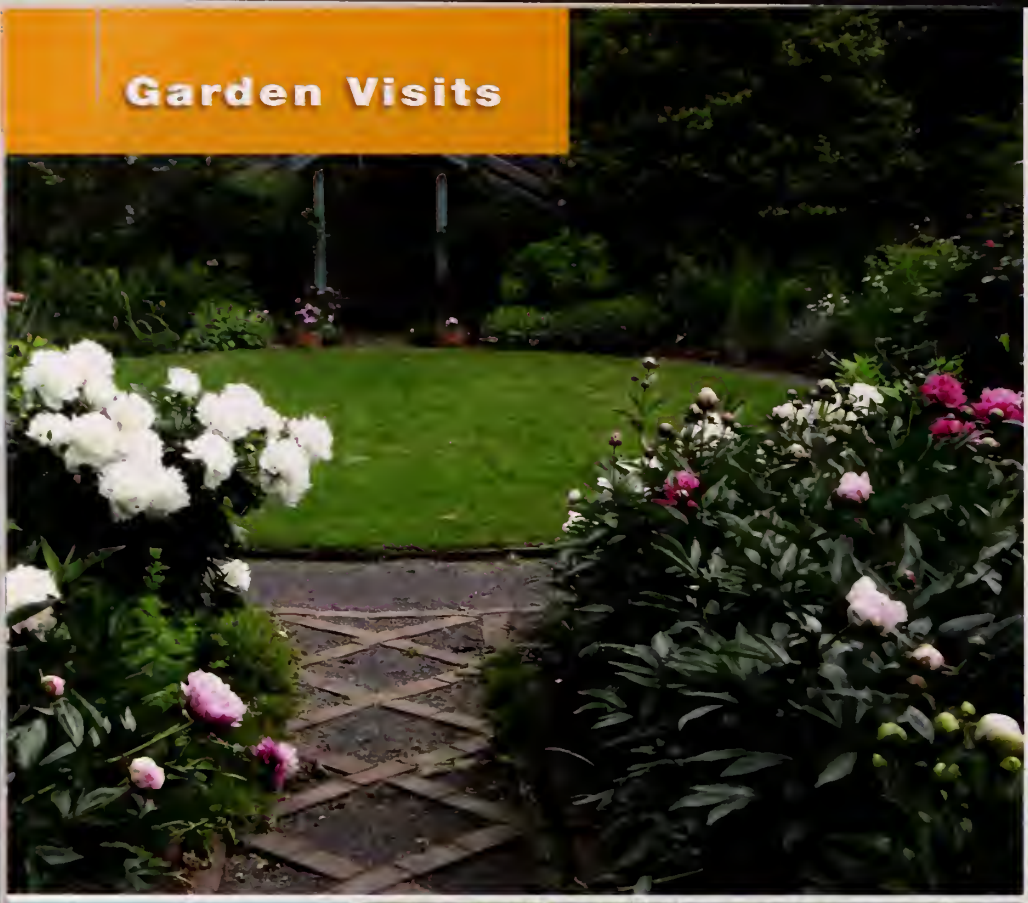
Although she tends to alternate her attention between the two sections of the property, Gisela Bean confesses that the backyard has slightly more appeal for her. "The trees out back are so colorful and varied, I enjoy coming out here with a cup of coffee to sit down and take it all in."

THE VAN DYKE GARDEN

When visiting the garden of a well-known landscape architect, expectations tend to run a bit high. Fortunately, the garden of Carter Van Dyke does not disappoint. Blending traditional New England style with modern twists, the multifaceted garden has something for all sensibilities. "In both my practice and personal gardening, I try to create something contextual with the landscape and the









VAN DYKE:
Spring splendor in Carter Van Dyke's stylish garden. Note the vintage "one-room library" in the upper right, now a focal point in Carter's design.





architecture. The goal is to have the garden look as though it's always been there," Carter says.

Indeed the house, lawn, and all the various nooks and features of the property seem well-coordinated yet distinct. Each step offers new vantage points to appreciate the incredible variety of flowers, including peonies, cleomes, and stunning poppies.

But while most gardens have flowers, how many have a library? The charming one-room Dolington Library served the people of Upper Makefield, PA, for several decades, but by the late 1920s it was eclipsed by a newer building. After serving a number of purposes for nearly 75 years, the small cottage-like building was moved to its permanent home in the Van Dyke garden. "It's something I'm very proud of—it adds a real focal point to the plantings," Carter says with a smile.

To learn more about the PHS Garden Visits, check out upcoming issues of *PHS News*, or visit the website at *www.pennsylvaniahorticulturalsociety.org/Calendar*. Click on May 20th and June 3rd for specific tour details.



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Contain Your Thirst

Save Water by Planting Succulents & Other Xeric Plants



By Ellen Spector Platt

Photography by Alan & Linda Detrick

I have lived under water rationing, and it's scary. When drought hits, the water commission first outlaws sprinkling lawns, then flower beds, and finally prohibits all outdoor watering. Household water use must also be curtailed or heavy fines are imposed. Rationing reminds us that water is a limited resource.

When I was looking for a theme for the garden I tend on the 18th floor of my apartment building, I decided to plant succulents and other "xeric" plants that can thrive with very little water. It's an all-container garden, so my goal was to design an eye-catching space to break up the empty middle of a 100-by-50-foot terrace. I wanted containers that could withstand the freezing winter (Zone 6 with heavy winds) and some perennials that will return each year. I'm the laziest gardener around and reject unessential chores like dragging big containers to storage because they can't winter over.

Containers. The hunt was on! I searched and found low bowls made of ironstone pottery that suited my needs: three different sized bowls (22-, 24-, and 26-inch diameter) plus a tall barrel, all in the same high-fired clay with drainage holes in the bottom. But I wanted different height levels to add interest to the design, and the three sizes did not vary quite enough. (See tip #1 for my solution.)

Author photo by Ellen Zachos

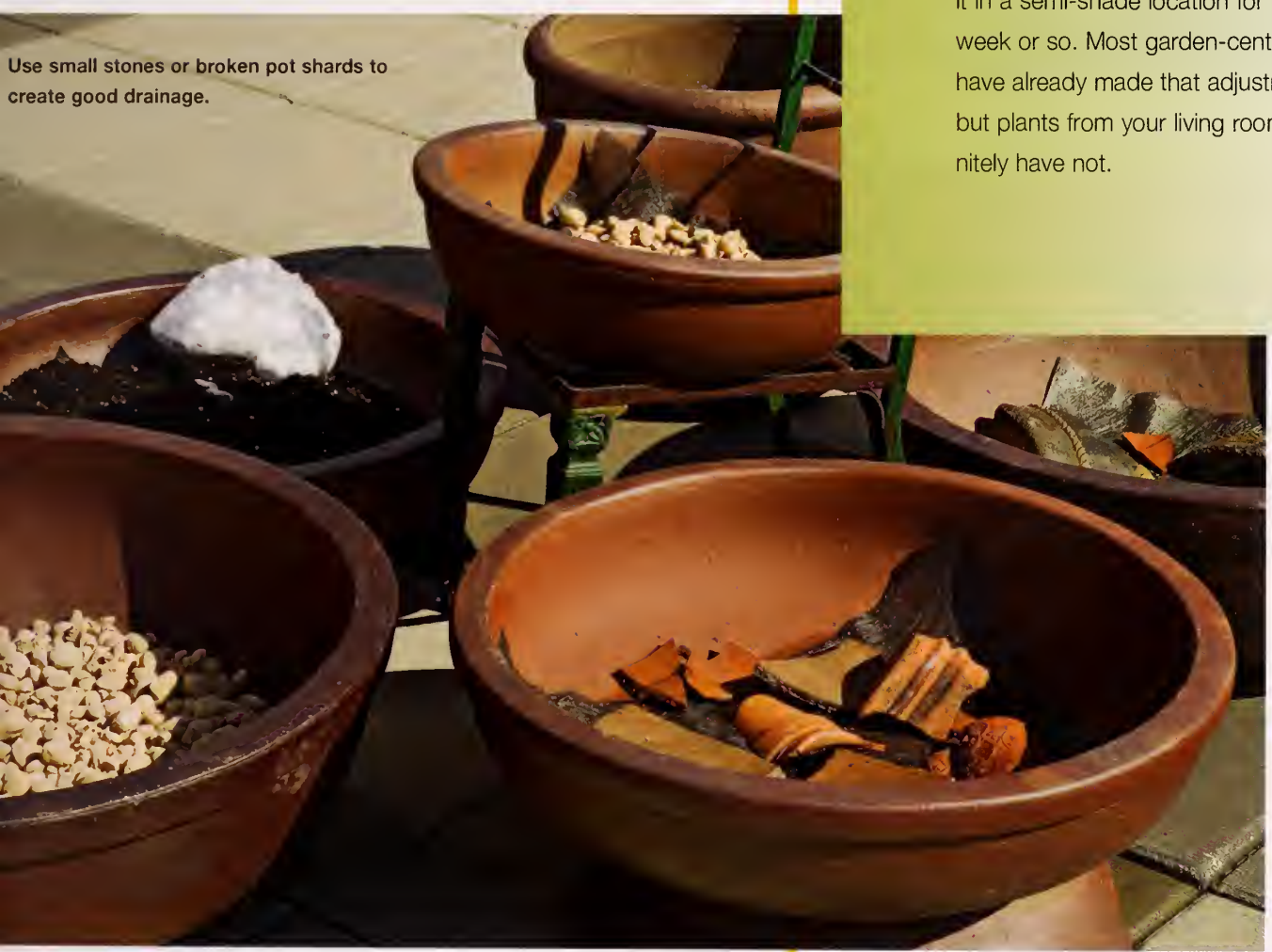
Whence Cometh the Plants. With water conservation in mind, I scoured plant catalogs and garden centers for succulents and found a nice variety. From my own living room windowsills, I grabbed a pencil cactus (*Euphorbia tirucalli*) and carrion flower (*Stapellia gigantea*) to summer outdoors. My friend Ann needed to divide her Montauk daisy (*Nipponanthemum nipponicum*), so I was happy to provide a new home for some of her divisions. My friend Ellen offered the climbing hoya (*Hoya kerry*), extracting the promise that I would take it in for the winter and not treat it as an annual.

Planting. When positioning the containers, I looked at the placement from all angles of the patio. I assembled the plants and a sandy potting soil, like cactus mix or other potting soil, to which I added builder's sand. Excellent drainage is important here, so in the bottom of each container I placed an inch or so of pebbles, pot shards or Styrofoam popcorn covered with a piece of porous black garden cloth. Then I added the soil and plants and watered them in.

The plants tell me how much water they need. New plantings always need some help until they root well

Tip #1: To vary the height of containers, simply pile them on top of something else. In this small garden I had seven containers to start with, but inverted one of the 22-inch pots to use as a base for another of the same size. A trash-picked seatless chair gave me a framework to raise another container and at the same time provided a trellis for a climbing hoya in the container at back. Containers can also stand on flat rocks, a few bricks, unused birdbaths, or any other secure pedestal.

Tip #2: If a plant has been growing indoors under relatively low light conditions, when you take it outdoors let it acclimate to the intense sun by putting it in a semi-shade location for the first week or so. Most garden-center plants have already made that adjustment, but plants from your living room definitely have not.



Use small stones or broken pot shards to create good drainage.

and then require watering only once a week or every 10 days depending on rain and temperatures. I allow the natural elements to take over, watering only when plants show the first signs of leaf shrinkage.

I dug in the plants with the soil balls almost touching so the containers would look full from the beginning. By the end of the season the portulacas had overgrown some of the hens and chicks, and the large sedums had almost crowded out some of the shorter plants. I'd do it all the same way again, because the grouping looked fabulous for five months.

WINTER VACATION

As frost approached, I gave the hardy plants no extra care; I left them to fend for themselves and they did just fine. By the second year they had spread to crowd the room devoted to some of the portulacas. But I wasn't eager to lose my tender succulents, so I dug them up and repotted them in terracotta containers to spend their winter vacation indoors near a south-facing window. Come spring, the agave and the pencil





Indoors, the succulents winter-over happily in a south-facing window. Notice the tall bloom spikes on the kalanchoe, a result of intense light from summering on the terrace.

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The spikes of the aloe contrast nicely with the round, flat paddles of the kalanchoe. Place plants close together to create more interest.

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cactus had grown too big to re-plant in the shallow bowls, so they went out on the terrace in their own terracotta pots. But I returned the wax plant, the thorny aloe, the carrion plant, and the kalanchoes to the ironstone bowls. The second-year design looks quite different as plants grow and spread and crowd out the space for annuals.

I thrill to find single portulaca plants that have reseeded from last year's display between the pavers, sometimes 30 to 40 feet away from the succulent garden. I leave them as a reminder that nature has its own gardening plan and point them out to the children who play on the roof and ask me questions as I garden there.

Ellen Spector Platt is editor of *Container Gardens* magazine and author of nine books on flowers and herbs. Her website is *www.ellenspectorplatt.com*.

MY PLANTS

Annuals and tender plants:

1. agave (*Agave desmettlana*)
2. thorny aloe (*Aloe marlothii*)
3. pencil cactus (*Euphorbia tirucalli*)
4. rope hoya (*Hoya carnosa*)
5. wax plant (*Hoya kerry*)
6. kalanchoe (*Kalanchoe daigremontiana*)
7. kalanchoe (*Kalanchoe thrysiflora*)
8. portulaca (*Portulaca grandiflora* 'Sundial Yellow' and 'Margarita Strawberry')
9. apricot purslane (*Portulaca grandiflora*)
10. carrion flower (*Stapelia gigantea*)
11. carrion flower (*Stapelia variegata*)

Hardy plants:

12. ice plant (*Delosperma nubigenum*)
13. Montauk daisy (*Nipponanthemum nipponicum*)
14. sedum (*Sedum cauticola*)
15. sedum (*Sedum* 'Autumn Fire')
16. sedum (*Sedum* 'Vera Jamison')
17. sedum (*Sedum* 'Frosty Morn')
18. dragon's blood (*Sedum spurium*)
19. sedum (*Sedum makioni 'Ogon'*)
20. hens and chicks (*Sempervivum sp.*)

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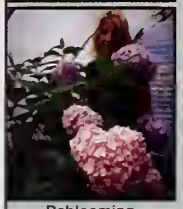
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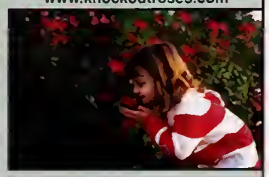




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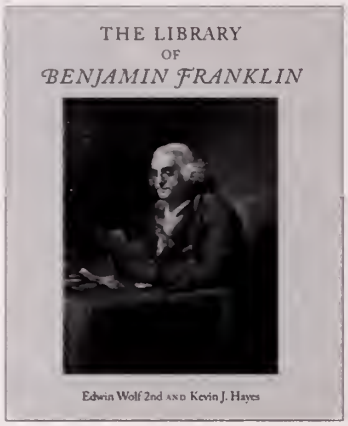


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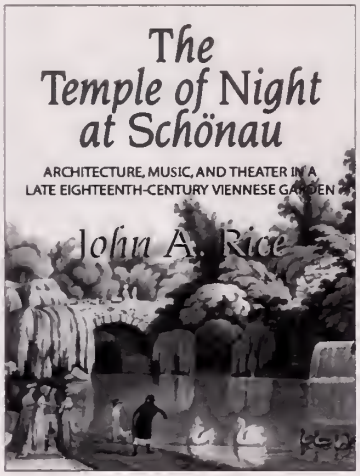
The Library of Benjamin Franklin

EDWIN WOLF 2nd and KEVIN J. HAYES

Memoirs of the American Philosophical Society — Vol. 257

ISBN: 978-0-87169-257-3, $100.00

Beginning in the late 1950s, Edwin Wolf 2nd embarked on a bibliographic odyssey to reconstruct the "lost" library of Benjamin Franklin. Franklin's library, the largest and best private library at the time of his death in 1790, was sold by his grandson in the last eighteenth century to Robert Morris Jr., who subsequently sold it in the early nineteenth century. None of the catalogues of the collection survive, and the contents of the library were virtually unknown until 1956, when Wolf discovered the unique shelf-marks Franklin used to identify his books. Wolf's work to reconstruct a catalogue of the library continued for the next thirty years but was unfinished at the time of his death. As the tercentenary of Franklin's birth approached, Kevin J. Hayes took up the work and has continued to discover titles that were part of the library. Everything found to date, close to 4,000 entries, has been compiled here.



The Temple of Night at Schönau

JOHN A. RICE

Memoirs of the American Philosophical Society — Vol. 258

ISBN: 978-0-87169-258-0, $70.00

Between 1796 and 1800 Baron Peter von Braun, a rich businessman and manager of Vienna's court theaters, transformed his estate at Schönau into an English-style landscape park. Among several buildings with which he embellished his garden, the most remarkable and celebrated was the Temple of Night, a domed rotunda accessible only through a meandering rockwork grotto that led visitors to believe that their destination lay somewhere deep underground. A life-size statue of the goddess Night on a chariot pulled by two horses presided over the Temple, while from the dome, which depicted the night sky, came the sounds of a mechanical musical instrument that visitors likened to music of the spheres.

Only the ruins of the Temple of Night survive, and it has received little scholarly attention. This book brings it back to life by assembling the many descriptions of it by early nineteenth-century eyewitnesses. Placing the Temple within the context of the eighteenth-century English landscape park and of Viennese culture in the fascinating period of transition between Enlightenment and Biedermeier, Rice's book will appeal to anyone interested in the history of garden design, architecture, theater, and music.



Portrait of Elizabeth Willing Powel

DAVID MAXEY

Transactions of the American Philosophical Society — Vol. 96, Part 4

ISBN: 978-0-87169-964-0, $24.00

Drawing on original manuscript sources, David Maxey has produced a persuasive study of a late eighteenth-century portrait and its subject. He has focused attention on an enigmatic painting that has long puzzled art historians, and the person portrayed in it—a woman of talent and verve, whose life has remained undeservedly obscure.

Elizabeth Willing Powel occupied an influential position in Philadelphia society during and after the Revolution. She presided over a salon; spoke her mind freely; and maintained, for a period of forty years, an extensive, illuminating correspondence. She was the trusted confidante of the country's first president, whom she did not hesitate to instruct on where duty summoned him.

Personal loss touched her deeply, and at a critical moment, the Philadelphia limner and sign painter, Matthew Pratt, was commissioned to capture on canvas the grief she experienced. What happened thereafter to the portrait Pratt painted becomes an essential part of the mystery that David Maxey has successfully undertaken to solve.

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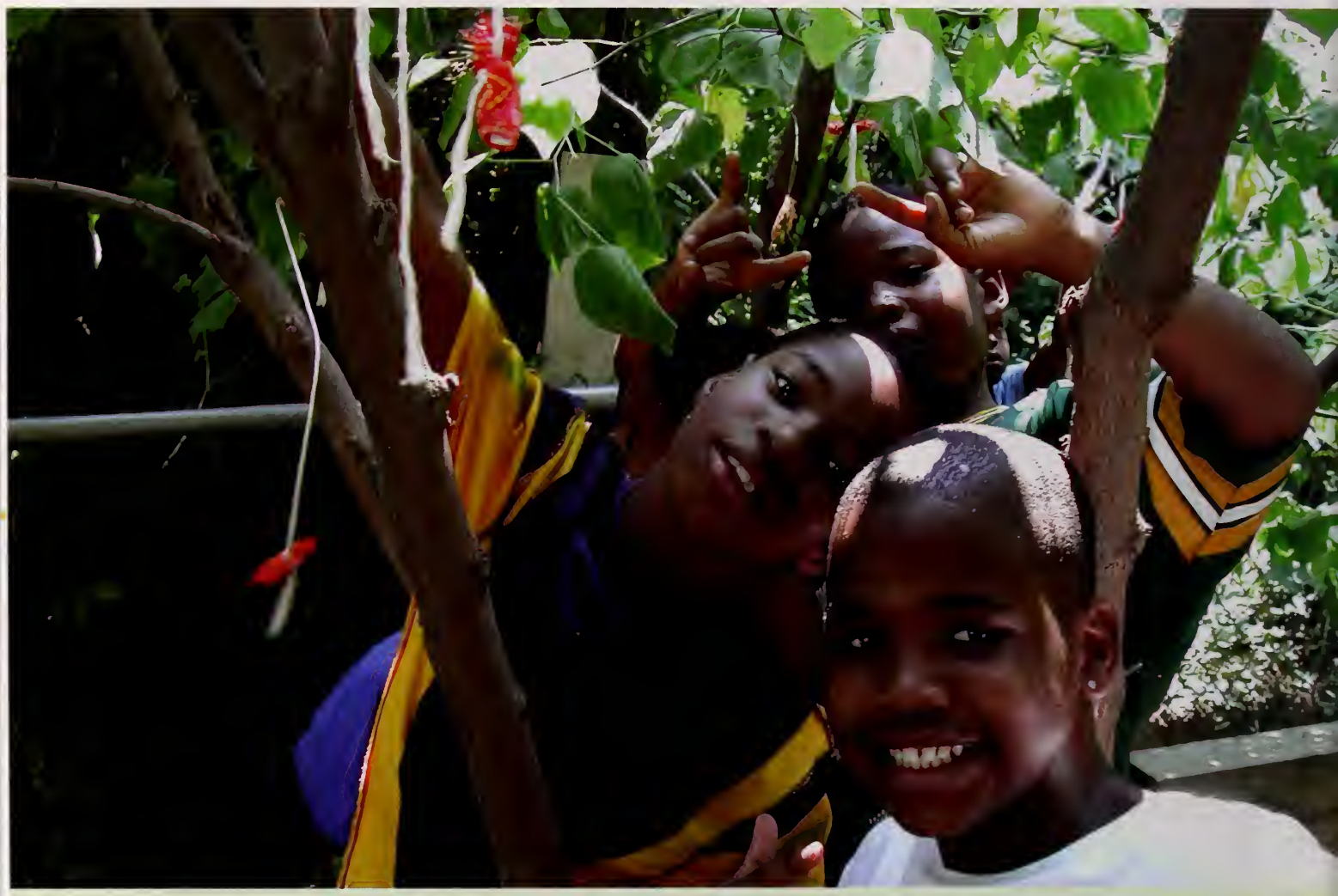
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"When I planted the flowers, I loved the feeling."

The quote above is from a student reflecting on his first year with Green City Youth, one of the Pennsylvania Horticultural Society's newest programs serving Philadelphia children. Richard Louv, author of the influential 2005 book *Last Child in the Woods*, no doubt would approve.



YOUTH in the GARDEN

Cultivating the Environmental Stewards of Tomorrow

A LOST CONNECTION

As Louv contends, today's American children spend significantly less time experiencing nature than any previous generation in the country's history. Louv writes that baby boomers "may constitute the last generation of Americans to share an intimate, familial attachment to the land and water." Most adults now in their forties and older, he explains, had relatives with some connection to farming, or they played near farmlands or in woodlands at the suburban rim, but many children growing up today lack this proximity to nature.

There are numerous reasons for this disturbing trend. For starters, about 80 percent of Americans now live in metropolitan areas, too many of which lack sufficient park space. Development in outer-ring suburbs, where population is surging, is rapidly eating up woodlands and farmlands.

Time is another factor. More children are growing up in single-parent households or in homes where both parents work, so instead of going outside to play near their homes, they are enrolled in daycare or after-school programs that keep them indoors or in enclosed play areas. Today's children also spend large amounts of time playing with computers, video games, and other electronic gadgets. At the same time, kids are under more pressure to excel academically and to fill their "free time" with extra-curricular activities.

WHY KIDS NEED NATURE AND NATURE NEEDS KIDS

Aside from a nostalgic wish for our children to be able to meander across meadows or swing from the branches of a tree, what are the consequences of this lost connection to nature?



By Jane Carroll

The future stewardship of our planet is literally in the hands of the next generation, and children exposed to nature from an early age are more likely to grow into adults who care about the environment. But the relationship is a two-way street, for kids need nature, too.

Physical health is a major concern, especially regarding the epidemic of obesity among today's kids. Overweight children are at greater risk for diabetes and other serious conditions, and physical activity is one way to prevent those outcomes. But Louv points out that, ironically, children's girth is expanding despite the fact that more kids than ever before are enrolled in organized sports. He says one possible explanation is that "the physical and emotional exercise that children enjoy when they play in nature is more varied and less time-bound than organized sports."

Children out of touch with the natural world also suffer emotionally. Several studies suggest that contact with nature may help prevent or lessen the symptoms of attention-deficit disorder, reduce stress, and guard against depression.

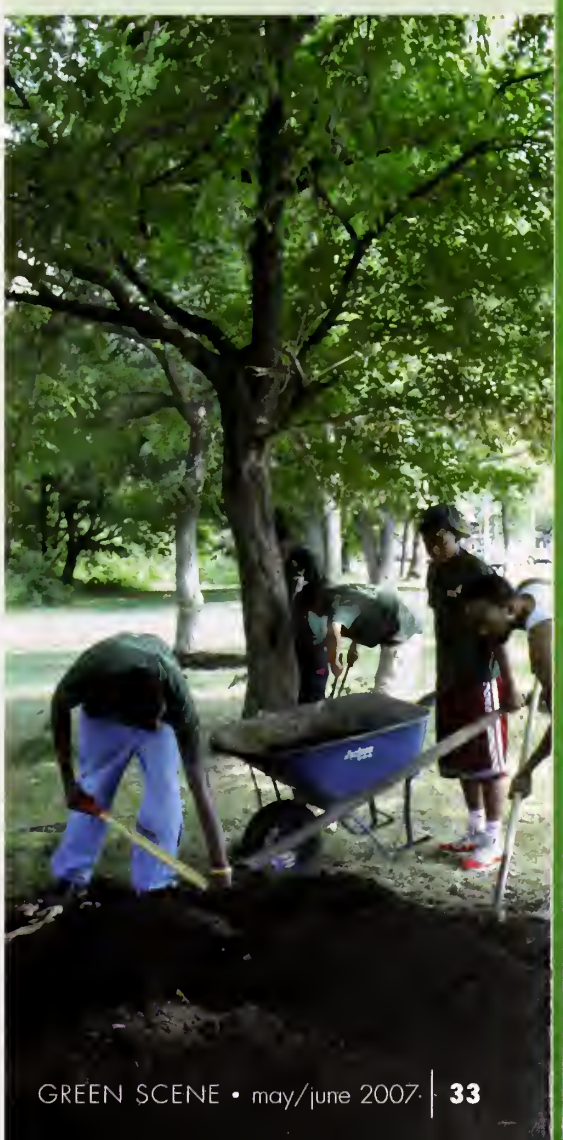
PHS: REACHING OUT TO YOUTH

Recognizing the breach between today's youth and the natural world, PHS recently developed a five-year strategic plan that includes the goal of reaching out to younger audiences, including school-age children. "It is vital that PHS have a meaningful youth program that connects to its mission," says PHS education director Eva Ray. "We want children to understand that they have an impact on their green environment, now and in the future."

PHS's **Kids Grow Expo** has been engaging young children in the joys of gardening and nature since 1975. The annual event promotes environmental awareness with activities and interactive displays, service-learning projects, and a horticultural competition. Kids Grow Expo attracts hundreds of school groups from Philadelphia and the surrounding region.

Schools are an obvious place where more can be done to engage children with nature, but time and resources are often in

"Studies suggest that contact with nature may help prevent or lessen the symptoms of attention-deficit disorder, reduce stress, and guard against depression."



Youth in the Garden



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WEBSITES

- AHS Children & Youth Gardening Symposium
 www.ahs.org/youth_gardening
- Children & Nature Network
 www.cnaturenet.org
- Cornell University Garden-Based Learning Program
 www.hort.cornell.edu/gbl/
- Pennsylvania Assoc. of Environmental Educators
 www.paee.net/

BOOKS (in the PHS McLean Library)

- Cornell, Joseph Bharat, *Sharing Nature with Children: A Parents' and Teachers' Nature-Awareness Guidebook*
- Kiefer, Joseph & Martin Kemple *Digging Deeper: Integrating Youth Gardens into Schools & Communities*
- Louv, Richard, *Last Child in the Woods: Saving our Children from Nature-Deficit Disorder*

short supply. PHS's **Green City Youth** program helps fill the gap. Working with five Philadelphia schools, Green City Youth brings teachers, students, and community greening activists (associated with PHS's Philadelphia Green program) together and engages them in horticultural activities. The hands-on, service-learning curriculum encourages students to conceive and develop greening projects in their own neighborhoods.

About 150 students took part in Green City Youth during its first year. Projects included habitat gardens, tree plantings, and a self-made video promoting the importance of community greening.

Sulzberger Middle School science teacher Crystal Martin is participating in Green City Youth for the second year. "My students have really learned what greening is—that it's more than just potted flowers," she says. "They've taken ownership of their community and how it looks."

PHS has designed a complementary program called **Green City Teachers**. Through workshops and seminars, the program helps give Philadelphia educators the tools to incorporate horticulture and environmental education into their classroom curriculums. "We had teachers calling wanting to get involved with Green City Youth," says PHS community education manager Patricia Schrieber. "We can't accommodate all the schools at that level, but by reaching out to teachers, we can serve more children."

For teenagers, PHS created the **Summer Youth Environmental Stewardship Program**. An offshoot of Philadelphia Green's successful Parks Revitalization Project, the program provides six weeks of paid employment to youth in Philadelphia who take part in stewardship activities in parks and recreation centers. It has a special focus on environmental education, service-learning, job readiness, and leadership development.

Going forward, the program will develop a health component called the Youth Environmental Health Corps. Project coordinator Takkeem Morgan worked with the young people during the first year and proposed the idea. "The kids were excited to be working for positive change," he says, "but some had trouble seeing the connection to their own lives. We want them to grasp the link between, for example, clean air and asthma, to help them see the impact on their own health and the health of their neighborhood."

Gardening is another way to get kids interested in nature. It gives them direct, hands-on experience and helps them understand where their food comes from. PHS has helped many Philadelphia teachers develop **school gardens**. Kindergarten teacher Chuck Lafferty is a graduate of the PHS training programs Tree Tenders and Garden Tenders. In 1998, he helped start a community garden adjacent to his school, Longstreth Elementary School in Southwest Philadelphia. When he began to integrate gardening into his classroom curriculum, it was an instant hit with the students. "In other schools, students might grow a potted plant on a windowsill," says Chuck. "Here, we allow them to plant it in the garden, see how it grows, and watch it change with the seasons."

Philadelphia is home to some 500 **community gardens**. In an effort to cultivate younger gardeners and provide opportunities for outdoor learning, several PHS-supported community gardens have created partnerships with nearby public schools.

"The key to the future of our community gardens and other green spaces," says PHS executive vice president J. Blaine Bonham, Jr., "is to engage young people in taking an active role. By working now to get them involved in horticulture, we hope to not only build a long-lasting constituency, but also to ensure that the natural resources of our region will have champions to protect them far into the future."

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Botanical Bouquets

By Jane Godshalk

Arranging with Tulips



1. The tulip is great for cutting and comes in many colors.



2. Cut stem at a sharp angle to increase the surface area of the stem, which then allows more water to be absorbed.

3. Wrap stems in damp newspaper and place in container with water up to necks for at least 3 hours.



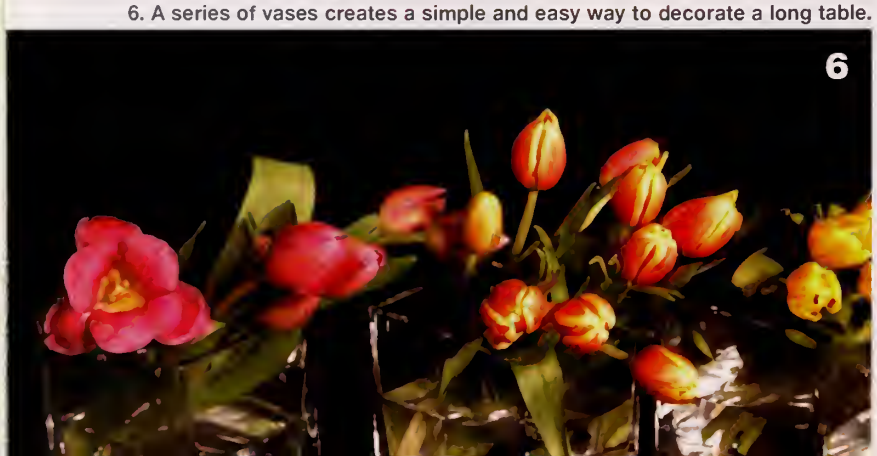


5. The petals of one or more tulips may be *reflexed* (i.e., its petals opened by hand) to create a dramatic effect and give variation in form. Try this when the flower is warmed, either by light or by hand, and gently turn each petal backward to create an open flower.



4. In a square glass vase, tulip foliage can support the stems in a design. Grouping colors makes an appealing display.

6. A series of vases creates a simple and easy way to decorate a long table.



The first tulips were discovered in Turkey in the 16th century, but the Netherlands made them famous a century later. During the "tulip mania" craze in 17th-century Holland, a single blossom could cost as much as a house. In *The Botany of Desire*, Michael Pollan suggests that the tulip uses its great beauty to seduce us into propagating and planting it, thus encouraging the continuation and improvement of its species. Whatever the reason, tulips have become one of the most popular garden flowers. Many varieties can now be purchased as cut flowers or planted as bulbs to be cut from your garden.

TULIPS FROM THE GARDEN

Picking and conditioning tulips

- Cut your tulips in the early morning or evening to ensure the longest life. Cut the stems at an angle and leave at least one set of leaves to produce a bloom next year.
- Re-cut the stems, again at an angle, 1 to 2 inches and roll them carefully in damp newspaper to keep the stems straight.
- Place in a bucket or container filled with tepid water (about 100 degrees) up to their heads for at least 2 to 3 hours.

TULIPS FROM THE STORE

- Tulips are available from stores from late autumn through late spring.
- Look for good-sized blossoms that are upright, not droopy, in form.
- If stems are drooping, follow conditioning instructions for garden tulips.

TIPS FOR DESIGNING WITH TULIPS

Tulips are heavy-drinking flowers. Make sure to check their water daily and add more if needed. They will last in a vase from 3 to 7 days depending on the freshness, variety, and conditions of the room. Flowers prefer a cool temperature with not too much direct sunlight.

Tulips will continue to grow after arranged, sometimes up to 2 inches over a three- to four-day period. They are heliotropic and will follow the light, so a strong light overhead will encourage upright stems and blossoms, a light source from the side will attract the stems toward it. Enjoy this magic!



7. Branches make a good support for longer tulips or in a vase with a wide opening. Here are Bradford pear branches cut into 24-inch stems. (Shorter tulips will need shorter branches.) If a stem is still drooping, tie the flower head to one of the branches with string or raffia.

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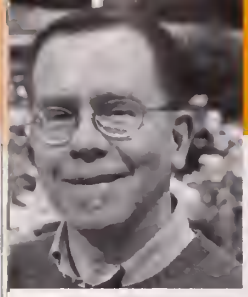


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By Ray Rogers

Geraniums: Ribbons & Recollections

I really like geraniums (*Pelargonium* sp.), and have known and grown them for a long time. Some of my earliest memories recall planting neatly spaced trios of pungently scented, bright red-flowered young plants in front of family headstones in observation of what was once commonly known as Decoration Day (now widely called Memorial Day).

Those resilient plants were selections of large-growing zonal geraniums, reliable workhorses that still play a worthy role in summer bedding. However, they are not the sorts that captured my exhibitor's eye several years ago and still figure into my entries for the Philadelphia Flower Show. What I dote on are the miniature and dwarf zonals (which grow from three inches to about a foot tall), the intriguing scented-leaved species and their kin, and the sometimes difficult succulent species. One reason for their popularity as Philadelphia Flower Show plants boils down to one shared trait: they grow and bloom more readily in the cooler weather of the fall and winter months preceding the Show than during the advancing heat of spring and summer.

So now that May is here, instead of lavishing water and fertilizer on my geraniums over the next few months, I'll be dragging the hose around less for them and easing up on applying fertilizer. They'll be kept growing, of course, but not vigorously, partially to avoid the stem and root rot that can terminate them in the doldrums of July and August. But come September, as day length wanes and the nights turn cool, my geraniums will rev up and grow strongly for several months. Frequent watering—three times weekly—and generous biweekly or weekly doses of fertilizer will support lush growth.

OK, of course it's not quite that simple. Not all of them require the same amount of water (some of the succulent species do quite well with a drink every 10 days or so, if that), and the fertilizer they receive depends on whether they are grown for flowers, attractively variegated foliage, or simply their abundant leaves. Flowering types bloom heavily and most variegation patterns develop best when given plenty of phosphorus, so I mix up batches of Miracle Gro 10-52-10 for those. Geraniums prized primarily for less-colorful foliage grow lushly when given plenty of nitrogen, so they receive Miracle Gro lawn food (having an analysis of 36-10-10).

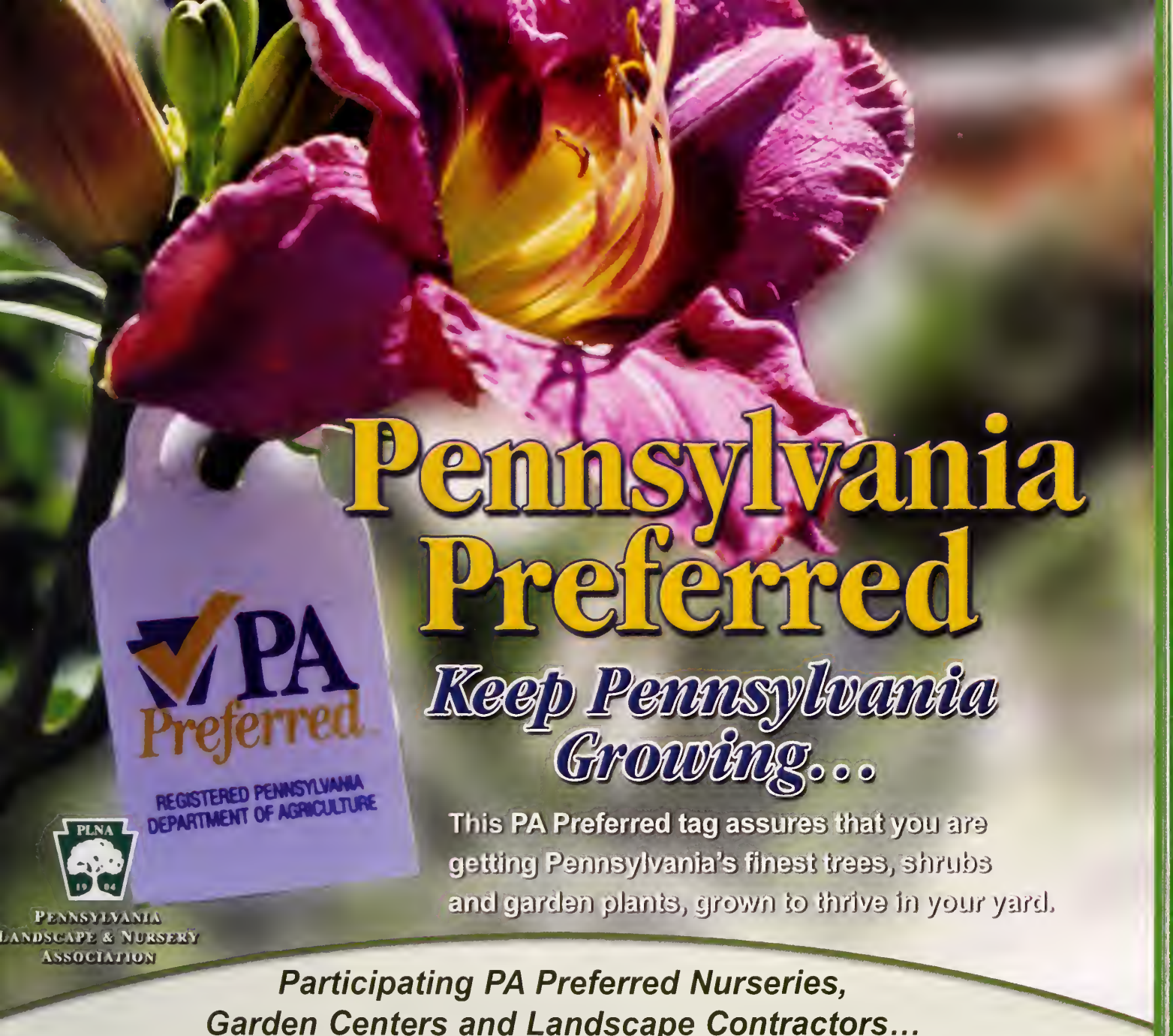
With ample water and fertilizer, plenty of sunny days (not always the case, though) and cool nights (the greenhouses run at 50° to 55°F at night), by Show time my geraniums look lush and robust...but not simply as a result of being allowed to grow as they will. Almost any geranium grown for competition benefits from some timely and considered pinching of the shoots. While many of the species may need only a wayward shoot or two cut back to prevent lopsidedness, the scented-leaved types and fancy-leaved dwarf and miniature zonals look their best when presented as compact mounds, so they require more attention. Standards must be routinely pinched and turned to produce an impressively rounded head of foliage. To complicate matters, pinching of flowering pelargoniums must be timed to produce the maximum number of flowers: too-early pinching often results in flowers past their peak at Show time, while shoots pinched too late might bear promising buds but few or no flowers.

Like people, my geraniums can have a run of nasty luck or a bad day, so over the years some of my favorites have died in the middle of summer or yellowed a few weeks before the Show opened, perfectly timed flowers have been ruined by hungry thrips, and major branches have been broken off while being stripped of their dead leaves during grooming sessions. But others have stayed the course over a year or 10 and have been awarded those colorful pieces of ribbon that I and every other dyed-in-the-wool exhibitor covet.



Rob Cardillo

'Bird Dancer' ranks at the top of the author's list of favorite geraniums because it can be grown as an impressive little standard (as shown here) or as a perfectly shaped mound of foliage.



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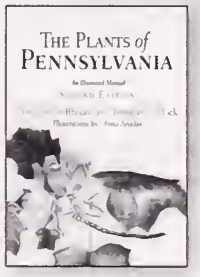
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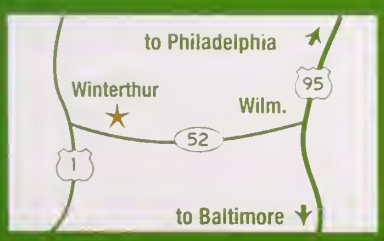
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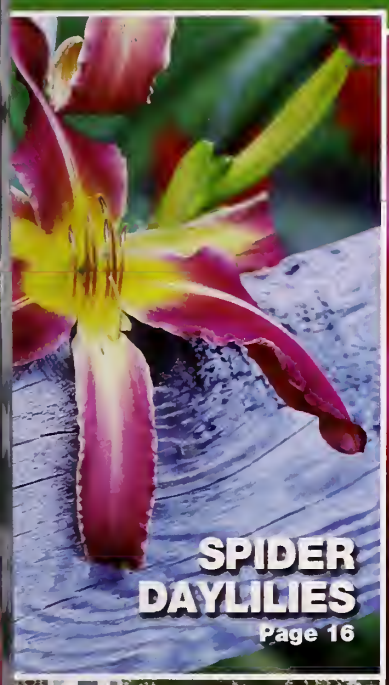


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GREEN scene



SPIDER DAYLILIES
Page 16



A SPECIAL DAY for CITY PARKS
Page 4



ORNAMENTAL EDIBLES
Page 26



The Mysterious BOG Garden

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Contents

FEATURES



10 A Backyard Bog
If you're looking to add excitement to your garden, transform a portion of your property into a bog garden. Joe Henderson describes some eccentric and exotic plants, including carnivorous species that are guaranteed to intrigue your horticultural palette.

16 Spider Sense
Daylilies are divine, but why not spice up your garden with daring "spider" varieties? As author Jessie Keith tells us, these long-petaled flowers offer great colors, shapes, and even an air of mystery.



22 Birds and Boxes
Tucked away on a quiet street in Northwoods, PA, is the property of Howard and D-J Brosius. Daniel Moise showcases the couple's inventive garden accessories, including raised planters and "living" birdhouses that make this backyard garden one-of-a-kind.

26 Edible and Beautiful
Sure they taste good, but vegetables have ornamental merits as well. Learn how sweet potatoes, kale, and Swiss chard can give gardens newfound flair, as Eric Hsu reveals his recipe for success.



COLUMNS

6 The Potting Shed

32 Botanical Bouquets
Parallel Designs

34 Show Plants
Spotlight on Hardy Plants

38 The Backyard
A Riverside Ramble

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Letter from the Editor


Conshohocken-Windemere Park


Carroll Park

From Park to Park



Muhammed Park


Cedar Park

Every year, PHS's Philadelphia Green program sponsors a wonderful citywide event called **Spring into Your Park**. This day brings together hundreds of volunteers in 62 parks across the city to revitalize their neighborhood parks. The cleanup was held on April 21st, and the weather was perfect—a far cry from last year's rainy deluge.

Philadelphia Mayor John Street made an appearance in Nicetown Park and noted, "My fourth grandchild was just born and it made me think, 'What kind of world are we going to leave for him?' So we need to do the right thing today. Our goal is not just to clean up this park, but to educate another generation of children at the same time."

For me, Spring into Your Park is a chance to get out from behind my desk and spend time touring Philadelphia with my camera. That day, I stopped at several West Philadelphia parks (Conshohocken-Windemere, Carroll, Cedar, Muhammed, and Morris), capturing enthusiastic volunteers planting trees and annual flowers, picking up litter, and having a great time engaging with their community. But instead of writing about my experiences, I thought I'd let my camera do the talking. Here are a few snapshots from this inspiring event.


Morris Park

Pete Prown
email: *greenscene@pennhort.org*

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Left: **A restored 1940 playhouse by the bay**

From SAND to SOIL

Improving Growing Conditions in Shore Gardens



By Gretchen F. Coyle

Gardening in shore locations requires special attention to the soil because, in general, there's very little of it. Instead, gardeners are faced with fast-draining, nutrient-poor sand by the bucketful. When visitors ask about our bay-front property and garden in New Jersey, I smile and say, "Here, there is only sand—our soil must be *made*." As such, secret recipes for good soil in coastal areas are as varied as the gardeners themselves.

On a sandy peninsula in Beach Haven 25 years ago, we dumped nearly 3 feet of commercial topsoil into raised beds for growing vegetables and non-native flowers. Lacking in nutrients, the soil did not hold water, which immediately leached through the sand. So we imported a few truckloads of mushroom soil and mixed it in for "body." Within a few weeks our beds changed color, and earthworms protruded from every shovelful.

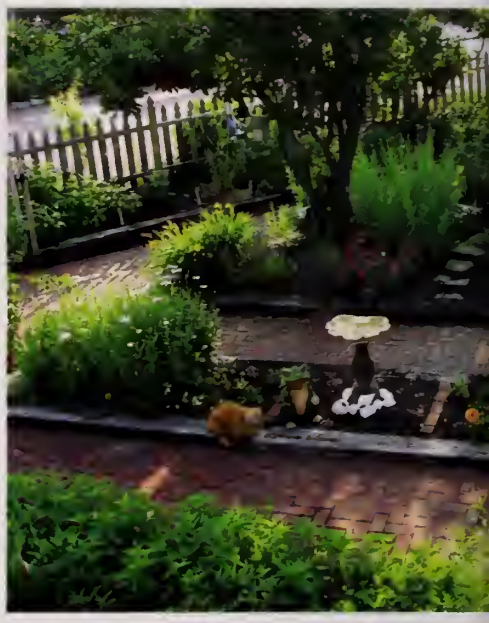
Seashore gardeners have to find creative ways to enrich the soil, continually adding natural ingredients. A "beach mixture" washes up on our bay beach, consisting of eel grass, seaweed, reeds, dead crabs, and fish carcasses. Used as mulch, it protects seedlings from strong wind, retains moisture, and protects clematis roots from the strong sun. It takes about two years, however, for this mixture to fully break down.

Grass clippings from non-chemically treated lawns are another welcome addition, as are leaves from the mainland, which are mixed in and left to decay, forming a rich humus. Farm manure has been used sparingly.

Our spring ritual is adding "beach mixture" and lime. Friends tie up plastic bags of leaves and leave them to warm on the ground, producing soil faster than compost. We use salt hay, regular hay, peat moss, pine needles, and coffee grounds.

A quick fix for sandy soil is to take cheap bags of potting soil and add composted vegetable scraps, eelgrass, and 2 cups of Espoma's Plant-Tone to each bag. Another is a spring "tonic" at planting time consisting of 4 cups soy meal, 2 cups blood meal (nitrogen), 3 cups bone meal (phosphorus), 2 cups kelp meal, and 4 cups green sand (potassium). This mixture decomposes slowly and does not deposit excessive amounts of nitrogen in the water.

Sandy seashore soils usually tend to be slightly alkaline. However, Japanese pines growing all around continually blow acidic needles into our





raised beds. Lacking the patience to conduct yearly soil tests, we live by the "bird rule": if birds pull out large earthworms and scatter mulch all over, the soil is good.

Most seashore gardeners are also concerned about the environment, especially about water quality, so we try to avoid using chemicals that might run off gardens and pollute the water. Natural ingredients are abundant on the beaches, so we happily fill trash cans with whatever washes ashore.

Seashore soil needs yearly care and upgrading, but with a little extra effort, coastal gardeners can experience the beauty of the bay and ocean—and beautiful gardens, too!



Gretchen F. Coyle gardens in Beach Haven, NJ, and has contributed to *Green Scene* since 1995.

Left: **Gardening in raised beds at the shore**

Below: **Our backyard protected from the salt air and wind**



NEW PLANT ALERT!



Heat-Loving SunPatiens

By Jo Ann Gardner

What are we to think of an oversized impatien that grows best in sun and sulks in shade? When we add a preference for extreme heat and humidity to its profile, we know we are in the presence of an extraordinary new garden plant.

SunPatiens are the result of painstaking work by plant breeders at Sakata Seed to produce a flowering plant that would stand up to Japan's hot, humid summers—hotter even than Florida's.

A cross between New Guinea impatiens and a wild species, SunPatiens have more vigor than either parent. Growing 18 to 30 inches tall, they are shrubby with glossy, sharply pointed green leaves. But flowers—an abundance of them all summer without interruption—are what SunPatiens are all about. The first colors, introduced in 2006, were mostly hot: 'Tropical Mango' (red), 'Tropical Punch' (magenta), and 'Tropical Orange' (bright orange). 'Tropical Ice' is a clean white; its flowers are outstanding against arching, dark green foliage.

Gentler colors have been introduced this year: 'Vigorous Lavender' (soft lavender) and 'Spreading Salmon Variegated' (light salmon), which has the bonus of chartreuse-and-green variegated foliage and a more compact habit suitable for a hanging basket.

Sold only through Home Depot stores, SunPatiens can be grown as annuals in all but the hottest regions of the country (mature plants survive light frosts). Site plants where they receive morning or afternoon sun, or sun all day. A little too much shade and they will stretch, so it's better to err on the sunny side. Mulch and potassium-based water crystals, or Zeba, a cornstarch-based product, will help maintain soil moisture and reduce the need for watering.

In the ground, use SunPatiens as a focal point among other sun and heat lovers such as marigolds, petunias, portulacas, and zinnias. Or grow them as a striking hedge along a sunny path. SunPatiens offer many design possibilities for container gardens, where plants of different heights, forms, textures, and colors are put together as if they were growing in beds or borders. Before the first hard frost, pot up a few to winter over on the windowsill. SunPatiens thrive indoors.

Yet no matter how temperatures soar or humid conditions prevail, these heat-lovers keep on producing a massed display of blooms. In return they ask to be watered regularly (SunPatiens are not as demanding as New Guinea impatiens in this regard), pruned only when needed for shapeliness, and given a light application of all-purpose fertilizer once a season. These are modest requests for such a dazzling summer flower.



Jo Ann Gardner also wrote the article on new petunia varieties in the May issue.

Enter the 2007

GREEN scene

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We want to see your best **Garden shots**, **Flower** close-ups, and other **Nature** and **Landscape** shots! The contest's judges—all professional photographers and gardeners from the Delaware Valley—will be looking for knock-out images that capture the essence of gardening and the beauty of nature. Winning photos will be published in the January/February 2008 issue of *Green Scene* magazine and on the PHS website.

Photos can be shot in any format, **but must be submitted as 4 x 6 or 5 x 7-inch prints with your name and phone/email address on the back.** No submissions by email or on CD will be accepted. **The deadline for entries is September 15, 2007.**

For more information, please visit the PHS website at *www.pennsylvaniahorticulturalsociety.org* or email *greenscene@pennhort.org* with questions.

SEE PAGE 37 FOR CONTEST RULES!

SUBMIT UP TO 10 PHOTOGRAPHS!

ENTRY FORM (please fill out completely)

Name: _____

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ENTRY FEES

Amount (check one):

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Payment option: Check ❑ (payable to PHS) Credit Card ❑ **Credit card type:** Visa ❑ MasterCard ❑ AmEx ❑

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The contest is open to photographers 18 years and older. To be eligible, all mailed-in entries must be postmarked **on or before September 15, 2007.**

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Story by
Joe Henderson

Photography by Rob Cardillo

Spiranthes cernua var. *adorata*

BEAUTIFUL BOG GARDENS

My love of bog and water-loving plants began when I was young. My parents were avid gardeners who wanted a farmstead but ended up with a house full of children. Nevertheless, they instilled a life-long interest in horticulture in all of us Henderson kids.

Grueling outings were mandatory. On one occasion, my brothers came back from the Pine Barrens of New Jersey with great tales of the "pygmy forest" and carnivorous pitcher plants growing amid thick sphagnum moss that could swallow me whole. I was entranced.

A CHILD IN THE BOG

Despite growing up in urban Wilmington, Delaware, images of that New Jersey swamp stayed with me. I imagined screaming insects being plucked from the air by adept hunters, dare I say, *on the fly*. I fantasized wild scenes of wanton destruction with carnivorous plants waging war against insidious mosquitoes, yellow jackets, deer flies, and other blood-thirsty vermin. When time permitted, my family took me to see bog plants in the wild, and, though it was not as fraught with fantastical mayhem as I had imagined, I was infatuated with the wet, sloshy landscape of the Pine Barrens.

To my child's mind, it was akin to a lost, prehistoric land: bracken and dense scrub on the forest floor and dwarfish-looking pine and oak trees overhead. On family hikes, we would come upon tannin-stained water, deep cinnamon in color, where tributaries splayed out to meet the river. There I first found my love—the pitcher plant. Its modified, deep burgundy leaves were standing at attention, looking eerily like insatiable gaping mouths waiting to be fed. That was enough for me.



A praying mantis visits a pitcher plant

Bog Garden



RESOURCES

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Meadowbrook Farm
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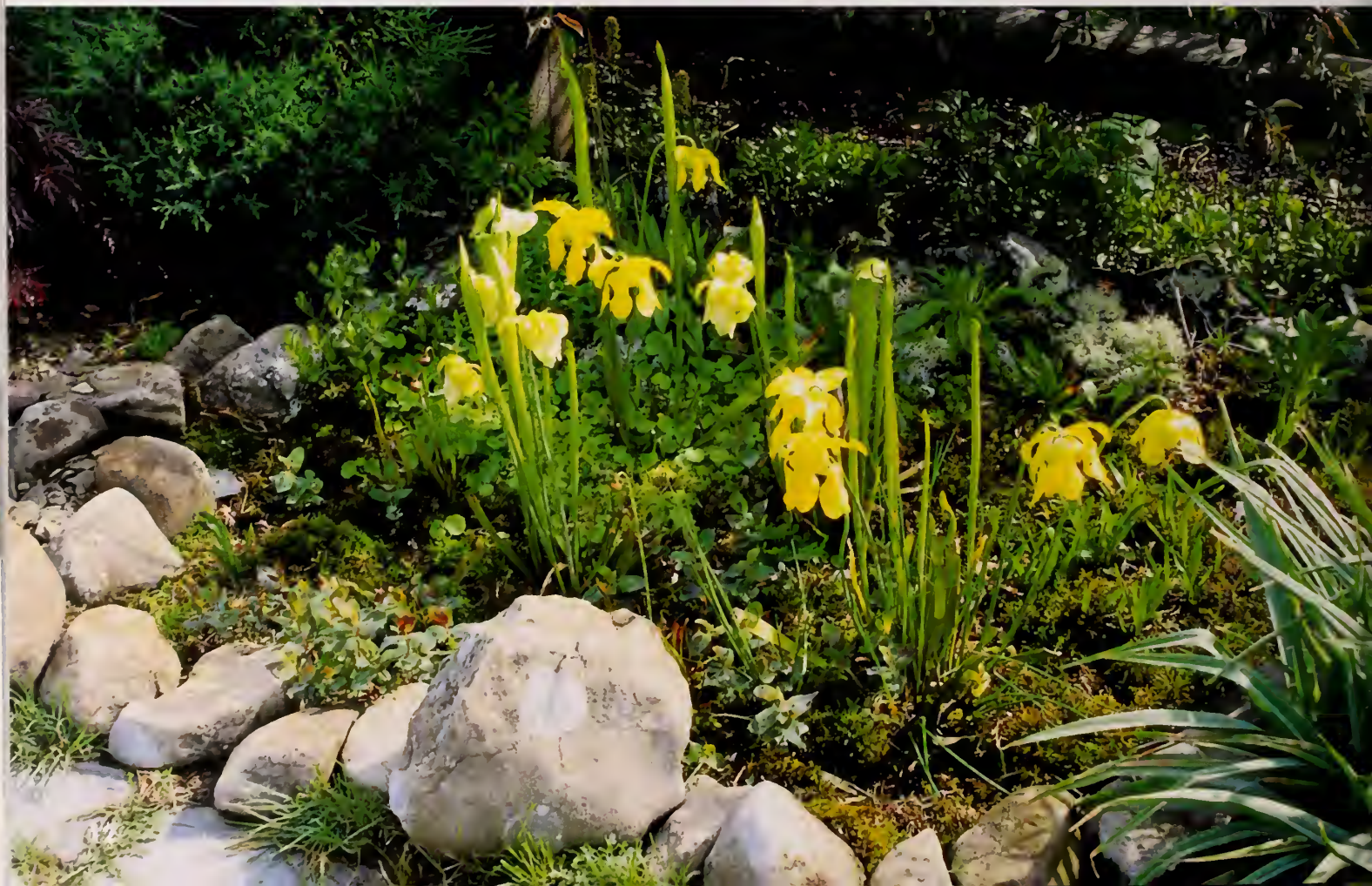
Plant Ideas
www.plantideas.com/bog/

Van Ness Water Gardens
www.vnwg.com
800-205-2425

Left: **A pitcher plant in a container with moss**

Below: **Springtime blooms of pitcher plants brighten this small, home-made bog garden lined with native rocks.**

Right: ***Sarracenia* 'Judith Hindle'**





Pitcher plants and other bog plants, of which there are many, grow in special places with other special plants. In the Pine Barrens you'll find purple pitcher plant (*Sarracenia purpurea*), sundew (*Drosera* sp.), bladderworts (*Utricularia* sp.), sphagnum mosses, orchids (*Pogonia ophioglossoides* and *Cypripedium* sp.), cranberry (*Vaccinium macrocarpon*), and blueberry (*Vaccinum corymbosum*). Listening to all the names makes you feel kind of dizzy with anticipation.

BOG IN A POT

Recreating a slice of this environment on your own property is surprisingly easy. If you are more ambitious, think of creating an entire garden that calls to mind your idea of a primeval bog, complete with all the accoutrements—stumps, ferns, mosses, pitchers, and reflective water. *Voila!*

The first step in developing a bog is to do a bit of research. The first question is *how big can I make it?* Working at Chanticleer in Wayne, PA, I have had the good fortune to plant a rather large bog garden: 60 feet by 30 feet. Having a large area allows room for many challenging and fantastic plants that highlight and accent the pitcher plants.

For home gardeners, I suggest starting out small.

For starters, a shallow pot about 18 to 24 inches across will do nicely. Create a list of favorite plants that might like this environment. My list starts with pitcher plants, botanically known as *Sarracenia*, named by an early plant explorer after Dr. Sarrazin, a noted French-Canadian physician. There are many species as well as cultivated forms of *Sarracenia.*

Another New Jersey favorite is American cranberry (or craneberry, so called because the flower looks like a crane's head). It has fine, dark green foliage that turns a deep burgundy color in the fall and wiry, running stems. It makes a nice contrast to the coarse leaves of *Sarracenia.* When pollinat-



ed, its small white flowers give rise to the familiar fruit. Another easy and very satisfying plant is ladies' tresses (*Spiranthes cernua* var. *odorata*), of which a good cultivar is *Spiranthes* 'Chadds Ford'. Patrol for excessive growth with the cranberry and *Spiranthes*, as they can be a bit rambunctious.

THE PERFECT PEAT

The next step is to gather your growing medium. Bog plants like moist roots, so the potting mixture must never dry out. In the wild, *Sarracenia* grows on hummocks of moss and roots, with the crown of the plant above the water, not in the water. In the Pine Barrens, the water table is quite high, which keeps low-lying parts of the barrens wet. These are the conditions in which bog plants thrive—wet, acidic, sandy soils with a good amount of organic material.

The growing medium should have a mix of peat moss and sand. A ratio of 2 parts peat to 3 parts sand is ideal. Use builders' sand as it is coarser than other types. Place a tray of water underneath your bog container to keep the mix moist but not sodden. The tray should be deep, rising to a third of the way up the side of the pot. Alternatively, put a liner in the bottom of the pot to hold in the water, keeping the water level approximately 2 inches from the rim of the planter.

My friend Carol Lim, who has several container bogs, suggests adding a few handfuls of charcoal in the bottom of the container. Protect the plants from winter extremes and place in full sun during the growing season.

DO YOU WATER BOG PLANTS?

Yes, indeed you do! For watering, Carol uses a tonic of oak leaves steeped in rain water until the water turns dark, but not foul. Tap water can be alkaline and full of minerals, but if you fear mosquitoes breeding in your rain barrel, let tap water sit a day or two to let chlorine dissipate. If you can get it, live sphagnum moss is a good indicator of the conditions in your bog. If it lives, conditions are good; if not, well, there's your answer. Dried, long-fiber sphagnum is a good substitute. You can use it to top dress and if conditions are right, it may sprout from dormant spores.

For me, bogs conjure all sorts of associations and emotions, from my earliest childhood memories of fantastic landscapes to the intrigue of their singular growing environment. Bogs are also a very special community of plants. I hope that by helping gardeners understand the needs and requirements of mini bogs, I'll also help them understand the larger picture of the rare plant communities that grow around us.

Joe Henderson is a horticulturist and gardener at Chanticleer in Wayne, PA *(www.chanticleergarden.org)*.

Photos taken at Aquascapes Unlimited, Bedminster Organics, Culp garden, and the Mt. Cuba Center.



WINTERTHUR









GARDEN FAIR

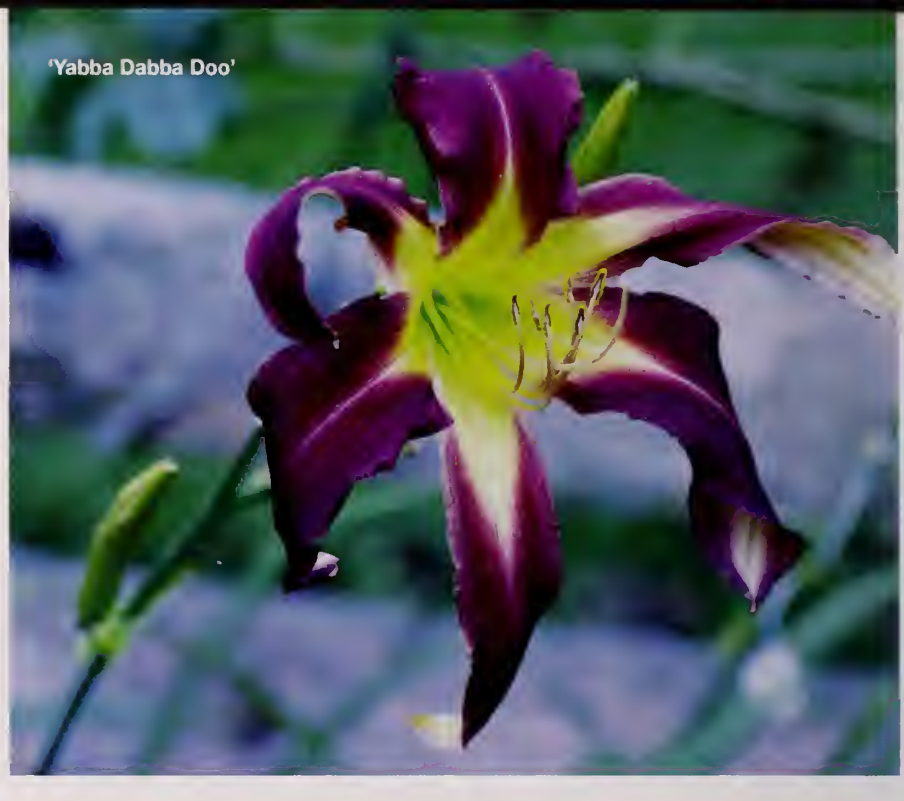
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Supernatural SPIDER DAYLILIES


'Yabba Dabba Doo'

With over 40,000 registered daylilies, the genus *Hemerocallis* is a veritable cornucopia of cultivars. So, why not reach beyond the confines of ditch lilies (*Hemerocallis fulva*), lemon lilies (*Hemerocallis lilioasphodelus*), and the ubiquitous, everblooming 'Stella D'oro'? There are plenty of unusual forms and variants of *Hemerocallis* that break the mold. Some flowers are circular in circumference, starlike, or triangular in shape, but for me, the *crème de la crème* of visual elegance and beauty are spider daylilies.

AMAZING ARACHNID-LIKE ANGIOSPERMS

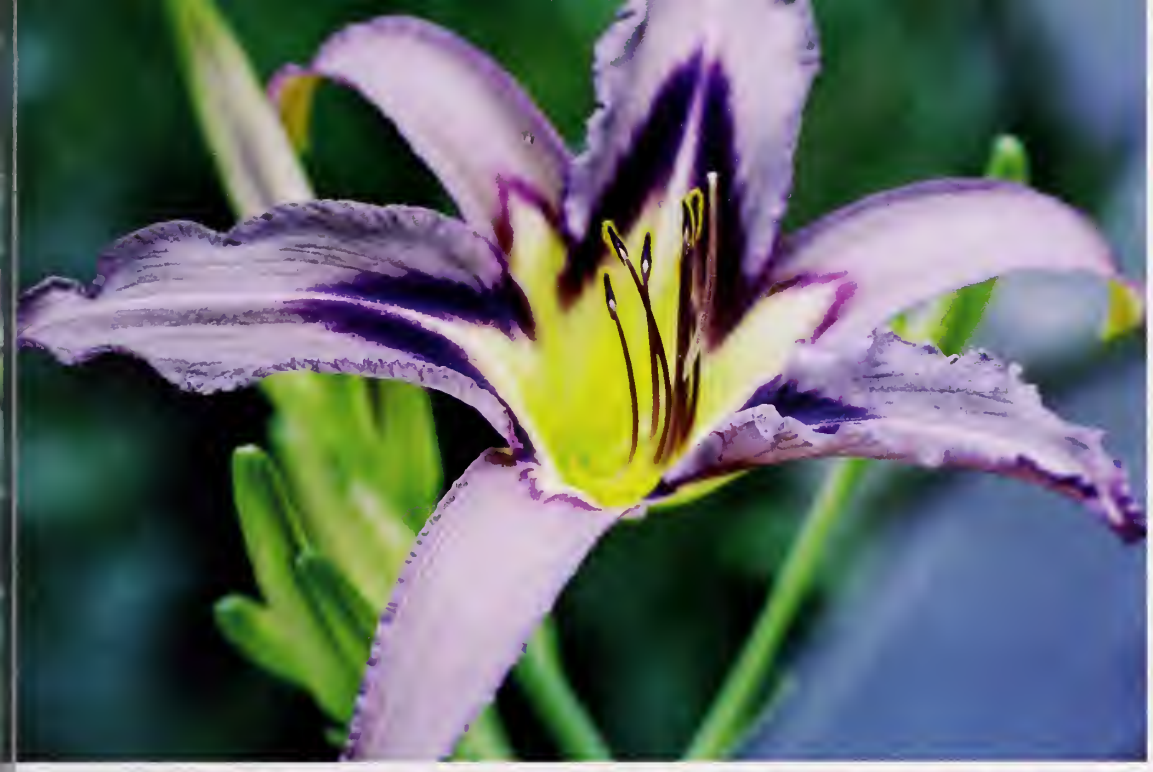
Spider daylilies have an almost ethereal floral form. Their flowers are divinely sinewy because their petals are four to five times as long as they are wide (from the widest point on the petal). They look like they've been worked through a taffy pull. Some cultivars have the added appeal of petals that recurve back, curl, or cascade down into flirtatious curlicues. Two beauties with curled tips are the golden yellow 'Dancing in the Sunlight'—a new introduction from Lancaster, Pennsylvania, hybridizer Don Herr—and the award-winning 'Yabba Dabba Doo', which has lightly curled petal tips, a chartreuse-yellow throat, and medium-purple petals.

Some spider cultivars fit the visual ideal more than others. Lean, linear, ribbon-like petals are the most stylish, while wider petals give flowers a heavier appearance comparable to the difference between a graceful garden spider and the goliath tarantula. 'Kindly Light', an old-fashioned lemon-yellow spider with 9-inch blooms, has the most classically lithe spider form. The rich scarlet and gold 'Scarlett's Web' and spring green and pale lavender 'Skinwalker' are also svelte selections.

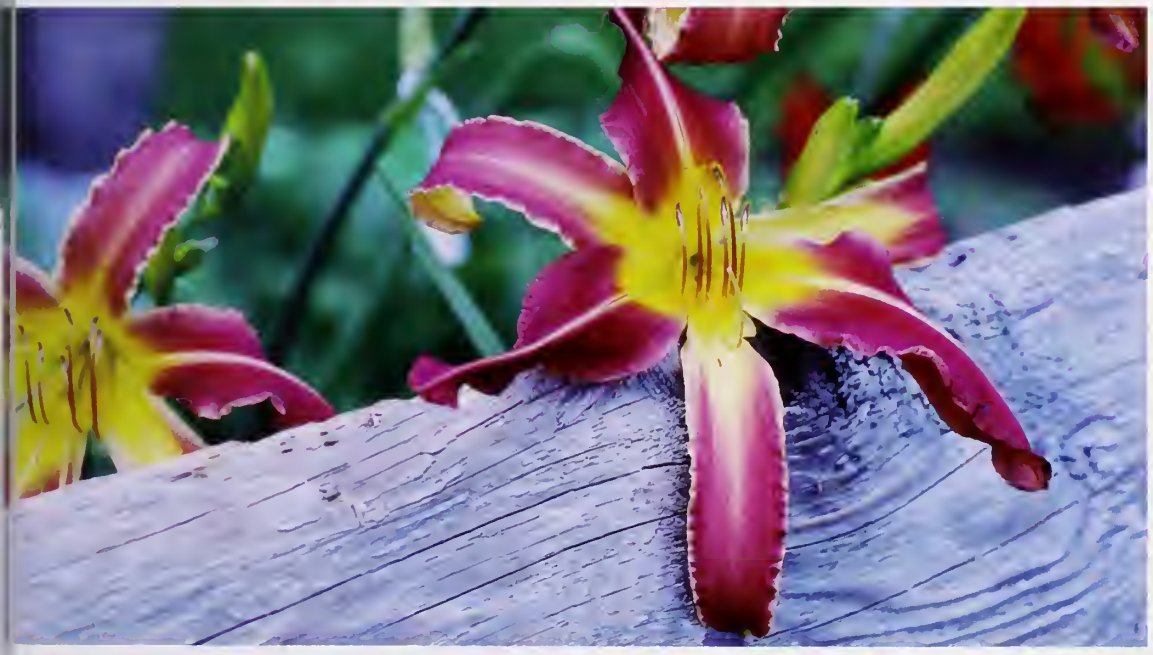
Size matters with these flowers, and bigger blossoms are certainly more arresting. Many gardeners enjoy the creamy lavender, burgundy, and buttercup yellow of 'Tennessee Flycatcher', whose flowers can span 10 inches or more. 'Pink Super Spider' is also a monstrous 10 inches across and has wide pink petals and a creamy green throat. Believe me, when these colossal flowers make their garden debut, your friends will want them, too. One flower will make any vase shine for a day. Talk about impressive!

Spider colors cover the full daylily palette of burgundies, yellows, oranges, reds, pinks and purples, with petals and throats displaying various bi-colored patterns. Theoretically, any funky color combination can arise if you get the genetics right. One of the more uncommon color variants is 'Grey Witch',


Story & Photography by Jessie Keith







Top left:
'Grey Witch'

Top right: **Unnamed spider lily among other variants**

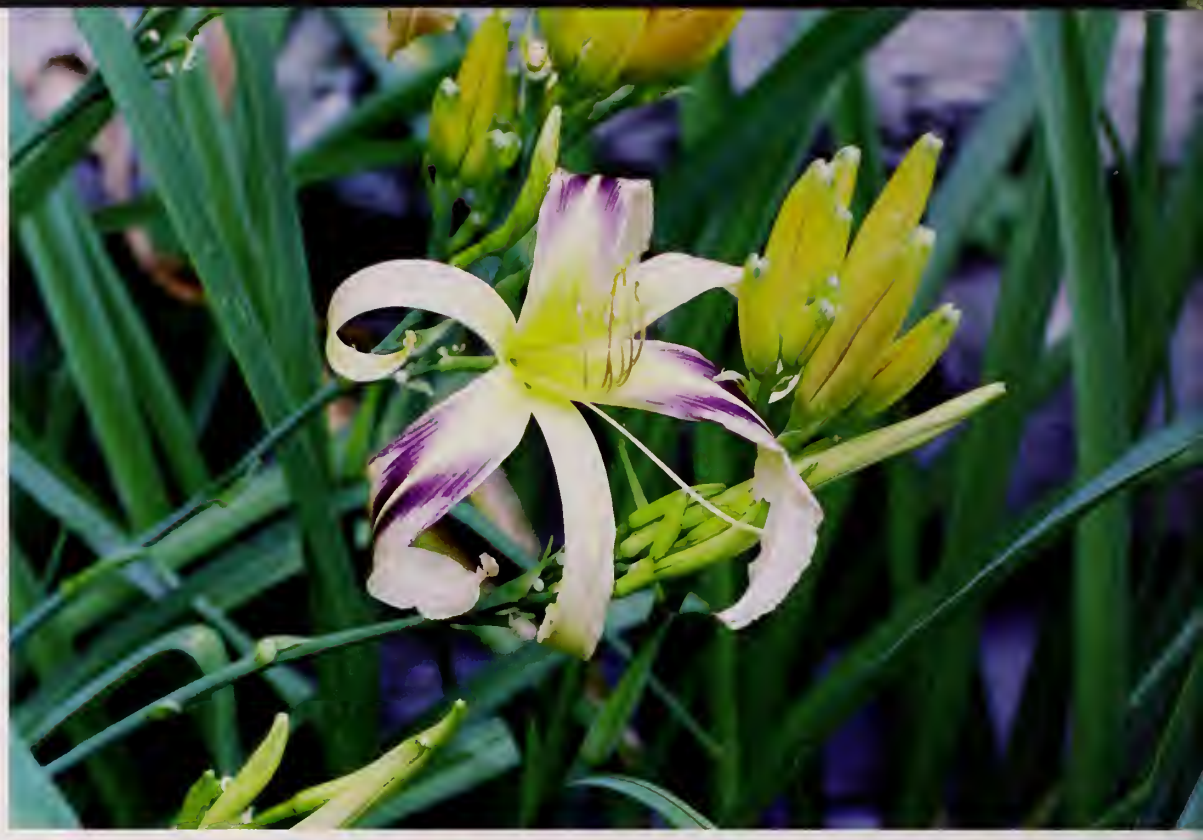
Left:
'Scarlett's Web'

Bottom left:
'Dancing in the Sunlight'

Bottom right:
'Summer Fireworks'









Top: **'Tennessee Flycatcher'**

Bottom: **An unusual form of 'Karen's Curls'**

which has petals of cool lavender, a dark purple eye and yellow-green throat. The curious color of the super-skinny 8 1/2-inch 'Skinwalker' also represents a stark change from the norm. Technically its petals are creamy bright green and pale lavender, but they also have plenty of peachy skin tones.

BLOOM TIME

Hemerocallis can bloom in early to late summer depending on the cultivar, so one can design a plan with spiders blooming throughout much of the season. For example, in our area the tangerine 'Orangeman' can bloom as early as late May, while the orange and red 'Stoplight' flowers into late summer. Remontant (re-blooming) varieties like the pale pink and yellow 'Ouachita Beauty' and dark red 'Aabachee' are also available and worth seeking out.

If buying for continued floral display, look for cultivars that bloom heavily. These make the season extra bright. Vigorous selections like the prolific crimson and yellow 'Summer Fireworks', another Don Herr hybrid, have masses of blooms and extended bloom times.

AWARD WINNERS

Since 1989 the American Hemerocallis Society has honored a single registered spider daylily with a special award called the Harris Olson Spider Award. Winners are trialed and voted upon by a large panel of judges, so only the best of the best win. Plants are judged on floral form, color, vigor, and floriferousness, among other criteria. The 2006 winner (the most recent) is 'Holly Dancer', which has rich crimson flowers with a green throat.

SPIDER IMPERSONATORS

Many spider-like daylilies are categorized as "unusual forms" rather than spiders because their petal length does not quite make the cut, and they have striking petal abnormalities like cascading curls and quill-like petals. Two outstanding unusual forms are 'Thin Man', with bold red and yellow flowers that are both

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Spider Daylillies



'Kindly Light'

curled and slightly pinched, and 'Desert Icicle', which has refreshing curly petals of lemon cream and mint. The giant, 13-inch spider-like blooms of 'Webster's Pink Wonder' are also highly garden worthy for their luscious pink lemonade color and grand size.

New and unusual spider daylilies can be very costly because they tend to be bred by select nurseries and propagated in small quantities, but not all will break the bank. Cultivars that have been around for a few years are usually reasonable. So, find a sunny well-drained spot in your garden and plant a few spiders this season.

Special thanks to Don Herr for letting the author waddle through his garden taking daylily photos while seven months pregnant.

For more information on daylilies, contact the American Hemerocalis Society at *www.daylilies.org* or the Delaware Valley Daylily Society at *http://daylily.net/gardens/dvds.htm*.



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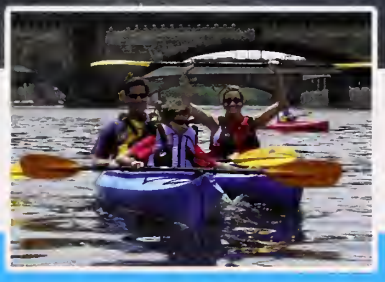


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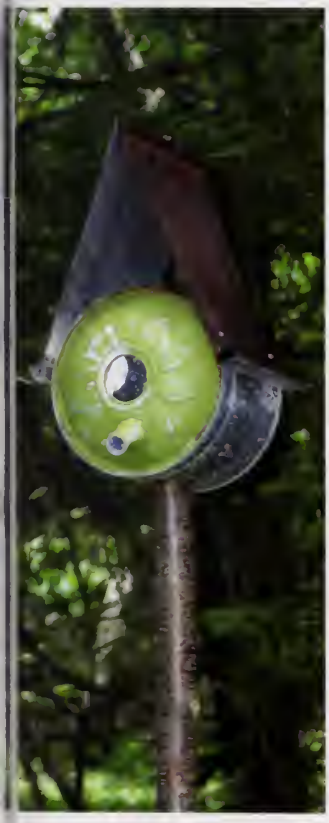
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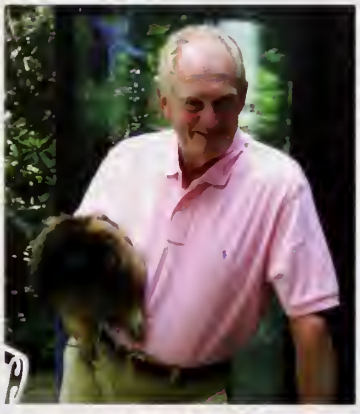
By Daniel Moise



Building GARDEN BOXES & BIRDHOUSES

"The fun of garden *accessorizing* is the element of surprise," says D-J Brosius. "You walk along and come upon something that's completely unexpected." D-J and her husband Howard have clearly adopted this philosophy at Chipping Hill, their Northwoods, PA, property. Perhaps the most arresting objects found there are those that Howard and D-J have created with their own hands, such as garden boxes, birdhouses, and clever wall sculptures made from old garden tools.









Left: **A funky yet functioning birdhouse made from recycled materials** Center: **Howard and D-J** Right: **Another "bird condominium"**

BUILDING A BETTER BOX

Of particular interest are their "garden boxes." In a garden that's wooded and dense, it was all too easy for some of the couple's favorite species—such as dwarf hostas—to be overshadowed by larger plants that were unwilling to share root-space and sunlight, hence the idea for boxes. When placed in a sunny spot and filled with nutrient-rich soil, these garden boxes make for perfect planters, giving prominence to the diminutive plants.

To build the planters, the couple buys lumber from a local home-supply store. The dimensions can vary depending upon space constraints, but Howard says, "The key is to buy enough to create two boxes, not one." Although it's not immediately noticeable, the planter is actually tiered, with the larger of the two boxes resting atop the other. Howard uses an electric screwdriver (to avoid splintering) and deck screws to fasten them together.

Drainage is extremely important. Howard recommends providing 1/4-inch-thick spaces between the bottom boards of both boxes to allow water to drain. For the summer months, he places the completed planter on blocks or bricks to encourage greater drainage. In winter, the planters sit directly on the ground to minimize exposure to the cold.

Once the basic structure of the



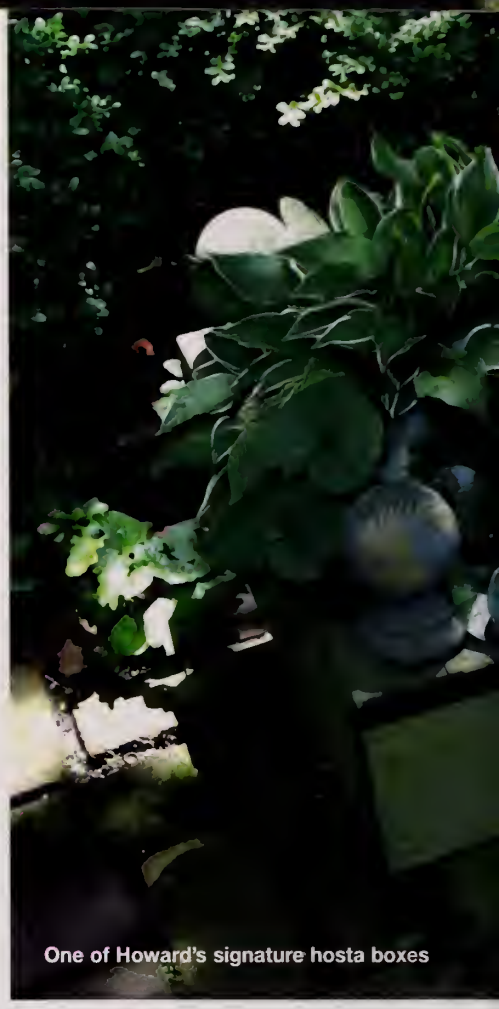




planter is complete, Howard likes to add some decorative touches, such as finial balls at each of the four corners. Although he could leave it bare, he likes to paint his planters a mixture of brown and gray; a shade that blends with the landscape. Vibrant colors would work as well, but the couple feels it would take focus away from the plants.

Through the years Howard has devised a formula for what he considers the perfect soil. It's a three-part blend of standard store-bought potting soil, composted mushroom soil substrate (a type of fertile, post-harvest mushroom soil), and a sampling from the compost pile. This hardy humus guarantees good growing.

While the boxes can host a wide range of species, the Brosius family gravitates toward miniature hostas. Howard can easily rattle off a list of his favorite varieties, many of which boast memorable names such as "Radio Waves" and "Spilt Milk." He says, "Many people are reluctant to buy hosta because you invariably lose some to pests. Frankly, I enjoy the challenge."



One of Howard's signature hosta boxes

Before he knew it, boxes were peppered throughout the property—lining pathways, framing benches, and adding newfound depth and contrast. Plants that might otherwise be overlooked receive a second glance simply by being two feet off the ground, and the many shades of green come together nicely. Says D-J, "I love the fact that so many of the items in the backyard are of our own design and device. It really makes the property an extension of our home."

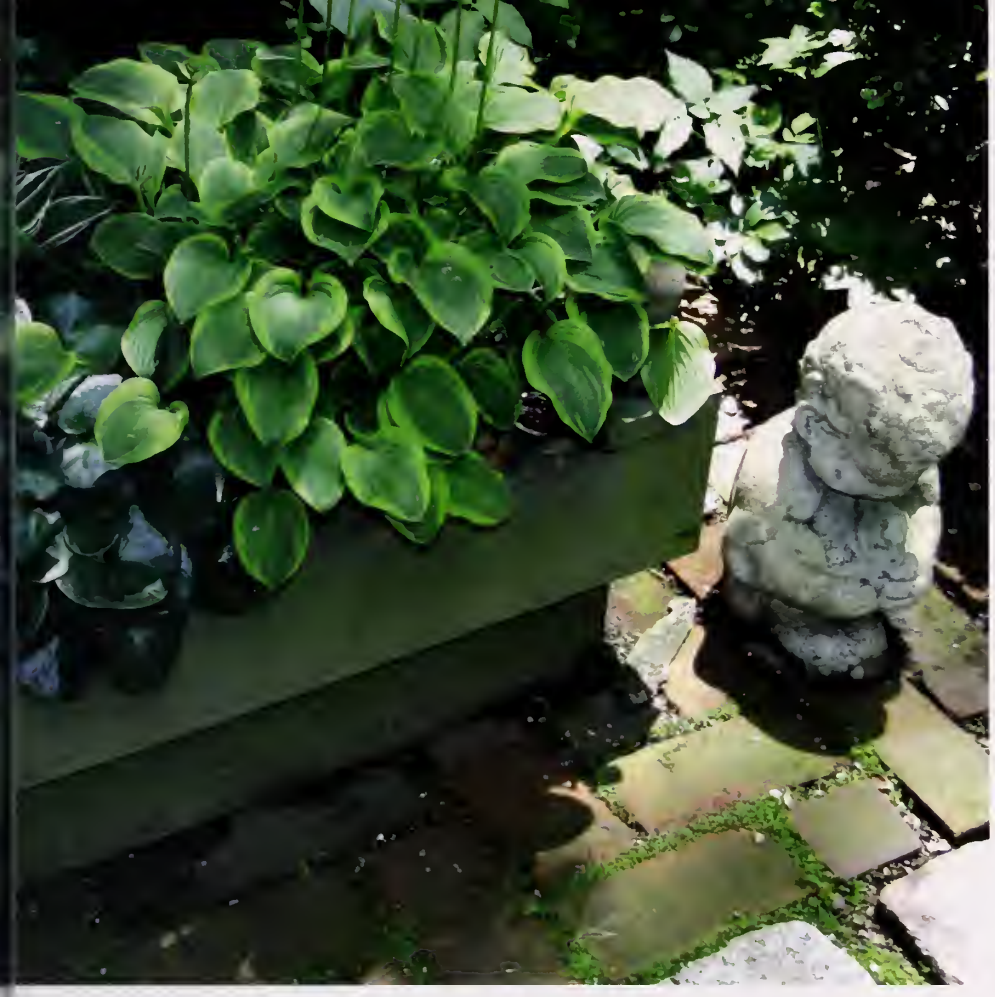


Top to bottom:
The early stages of box assembly

D-J's wall sculpture adds flourish to the side of a tool shed

A "living birdhouse" with moss and sedums growing on the roof

A homemade planter featuring miniature hostas



any pre-made or store-bought model with a pitched roof will suffice. Howard first applies "mud pies" of compost and wet soil across the roof and layers the sheet moss on top. To secure it, he pulls plastic deer netting tightly across the roof and staples it under the eaves. He then cuts tiny holes into the netting and gently affixes the small succulents in the hole. Given the nature of sedums, the plants quickly take root and send out offshoots in all directions (hence the name "hens and chicks").

No two birdhouses look quite the same; in fact, each one takes on a new appearance daily as the plants thrive and bloom. D-J says, "Lots of people have birdhouses in their gardens, I just think we've put a new spin on an old classic."

The birds seem to approve as well. Each of the existing establishments is quite popular among the winged warblers, inspiring Howard to make each subsequent birdhouse larger than the one before. D-J jokes that Howard no longer builds birdhouses, but bird condominiums.

BUILDING A GARDEN BIRDHOUSE

One of the appealing attributes of a woodland garden is the wildlife it invites. And although the deer and chipmunks sometimes view the Brosius backyard as their own buffet, Howard and D-J are very welcoming of all sorts of critters. In fact, their property has been certified by the National Wildlife Federation as a wildlife habitat.

Chief among the animals found on their property are birds. With nearly a dozen birdhouses around the grounds, it's the avian equivalent to a major metropolis. What set the dwellings apart from the standard mold are their roofs. Adorned with golden sphagnum peat moss, the birdhouses appear to have thatched roofs, like nursery-rhyme cottages. Rising from the moss are thick and fleshy succulents known as "hens and chicks", a species of sedum (*Sempervivum* sp.).

The look is distinctive, and recreating it is surprisingly easy to do. Although Howard prefers to assemble his own birdhouses (usually with leftover lumber from his other gardening projects), practically





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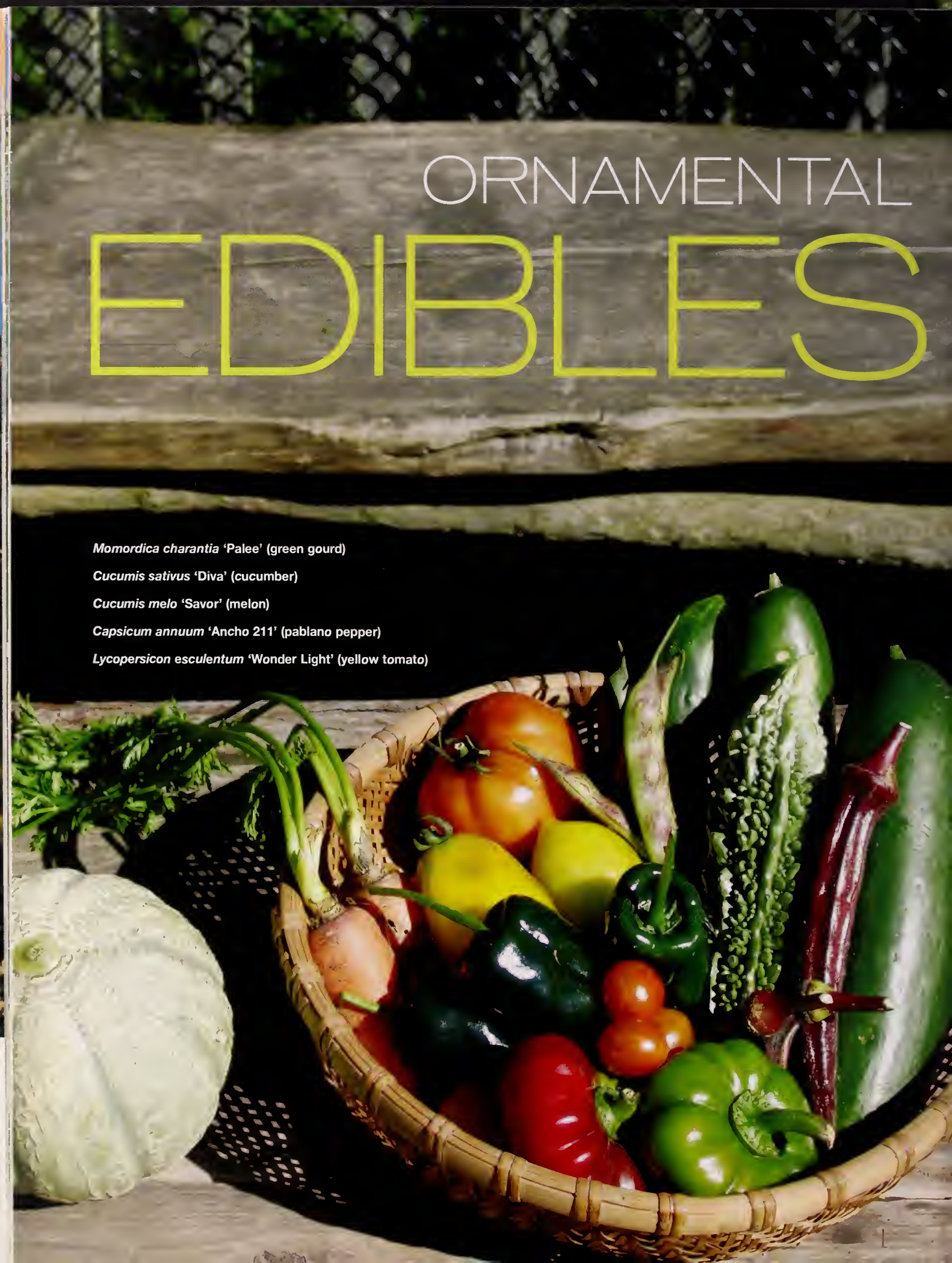
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ORNAMENTAL EDIBLES



Momordica charantia 'Palee' (green gourd)

Cucumis sativus 'Diva' (cucumber)

Cucumis melo 'Savor' (melon)

Capsicum annuum 'Ancho 211' (pablano pepper)

Lycopersicon esculentum 'Wonder Light' (yellow tomato)

In May 1917, an editorial entitled "A Vegetable Year" in *House Beautiful* urged the inclusion of vegetables in ornamental gardens, coyly suggesting:

There is no reason why a suitor should not bring to his lady-love a wonderful bouquet of tender, pearly scallions, ruby radishes, and lettuce leaves in various shades of buttery yellow and glossy green, except that after presenting it to her, and after her admiration had subsided a little, they could fashion the bouquet into a salad and eat it together, which would be...a material symbol of their unity of heart.

Still, vegetables have not received their due and for too long have been relegated to military rows in a separate plot—far from colorful flowers and shrubs. But vegetables can be striking additions to gardens and containers. Rosalind Creasy's *Edible Landscaping*, coupled with the slow food movement (which combats the spread of fast food and promotes local cuisines), has broadened the choices. A visit to the long border flanking the Robison York State Herb Garden at Cornell Plantations, designed by curator Diane Miske, would convert any naysayer. At Chanticleer, a pleasure garden in Wayne, PA, where visual theatrics are all-important, the vegetable garden meshes together the geometry of the French potager with the casual playfulness of American gardens.

Purple sets the tone for many vegetables: think purple cauliflower, tomato 'Krim's Black', blue potatoes, and of course, eggplants. With their purple flowers, lacquered black fruits, and dark foliage, eggplants are splendid in containers. Enhance their appeal by potting them in glazed violet urns with good drainage. Generous fertilizing for container plants is a must for these heavy feeders. Be vigilant for flea beetles whose telltale symptoms are pin-sized holes in the leaves.

Kales can provide that regal purple, too, but some gardeners overlook them, more likely to plant them with chrysanthemums in autumn. Doug Croft, who oversees the vegetable garden at Chanticleer, loves them for their early spring color and texture. He is particularly keen on 'Redbor', pairing it with the crinkled, blue-green leaves of 'Lacinato' ('Nero di Toscano'). The appeal of this cultivar lies in its frilly leaves arranged like a vegetable pagoda. When nights begin to cool, the leaves, dewy with morning moisture, turn a delicious plum color. In one container at the Scott Arboretum, this kale is mixed with *Colocasia esculenta* 'Illustris', *Plectranthus* 'Mona Lavender', and *Strobilanthes dyeranius*, for a lovely study in purple. In fertile soil, these plants may grow rapidly to more than 2 feet high and will require staking.

William Woys Weaver speaks highly of 'Lacinato' (listed as Black Tuscan Palm Tree Kale) in his tome *Heirloom Vegetable Gardening*, calling it "truly one of the most beautiful kales to grace any kitchen garden.... There is probably no more spectacular combination than to see this gray-black kale inter-planted with vivid green Silesia lettuce." 'Redbor' and 'Lacinato' can be harvested and prepared in the same manner as broccoli, cauliflower, and Brussels sprouts. Those who are not keen on the purple leaves of 'Redbor' should try 'Winterbor' instead.

Salad greens are wonderfully versatile, fitting just as easily on the city dweller's balcony as in the sprawling vegetable gardens of large estates. They can be grown in containers near the kitchen door, where the gardener-cook can snip leaves for salads or cooking. Their colorful foliage and variable heights make them interesting partners for other plants. Chanticleer horticulturist Jon Wright has deftly combined salad crops with cool-season annuals in hanging spheres. In urns, sweet peas twirl around loosely spaced willow branches under-planted with salad crops. Croft is enthusiastic about the lettuces 'Merlot' and 'Revolution', which always draw visitors' attention for their deep red leaves.

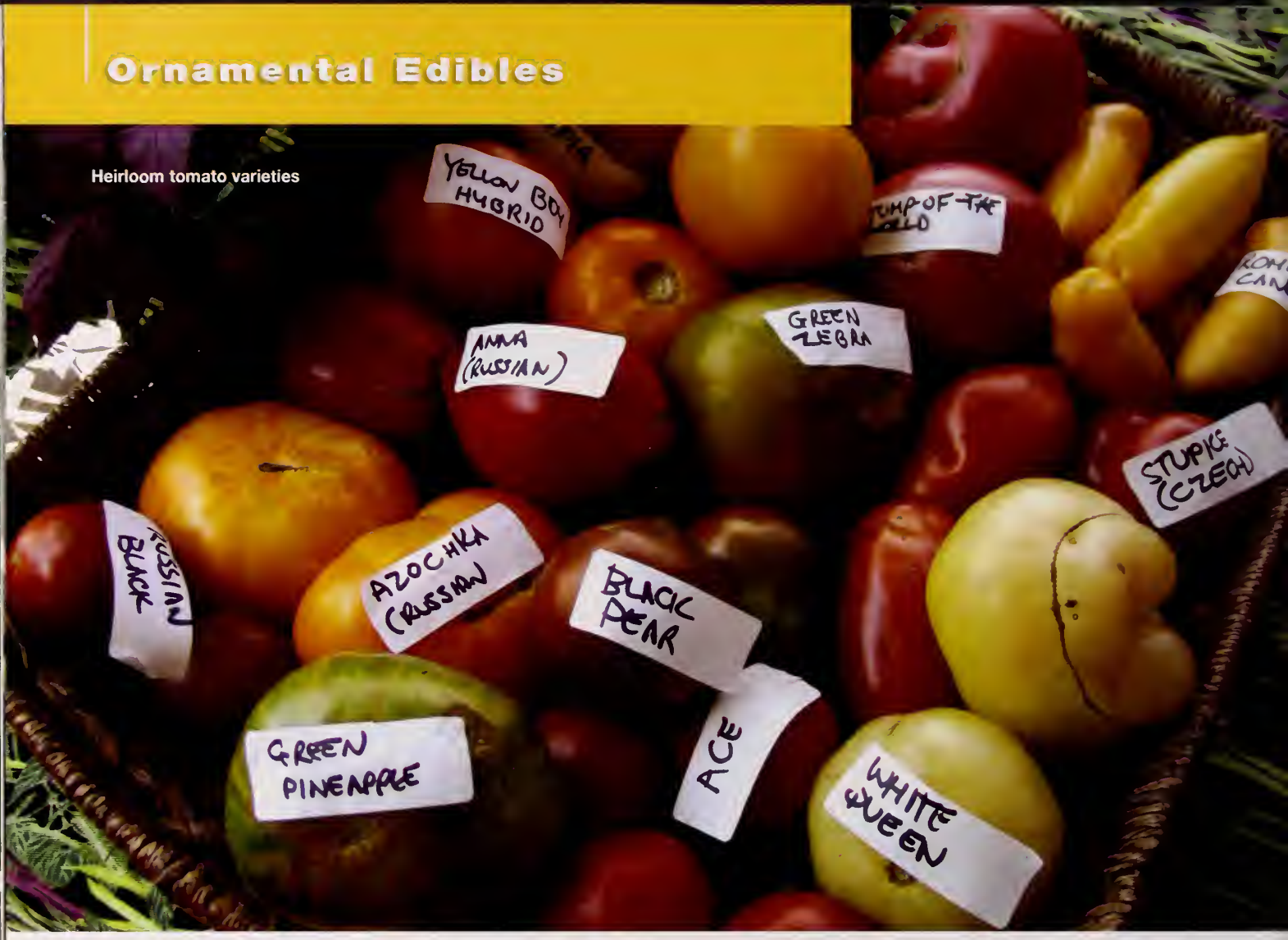
If you can prevent cabbage moth larvae from skeletonizing the leaves (try using a fleece cover over young plants), cabbages can be wonderful garden centerpieces. Amy Goldman, who gardens in Rhinebeck, New York, particularly likes Savoy types for their frost hardiness and cool, sunset hues. Her sentiments were shared by a writer in the *American Agriculturist* in May 1882: "Savoy cabbage is as much superior to the common hardheaded kinds as the least cultivated grape is superior to the ornamental fox-grape of the woods." 'January King' not only has superb, crisp flavor, but also a blue violet leafy color with pink veins. Deeply crimped leaves are



By Eric Hsu

Photography by Rhoda Maurer

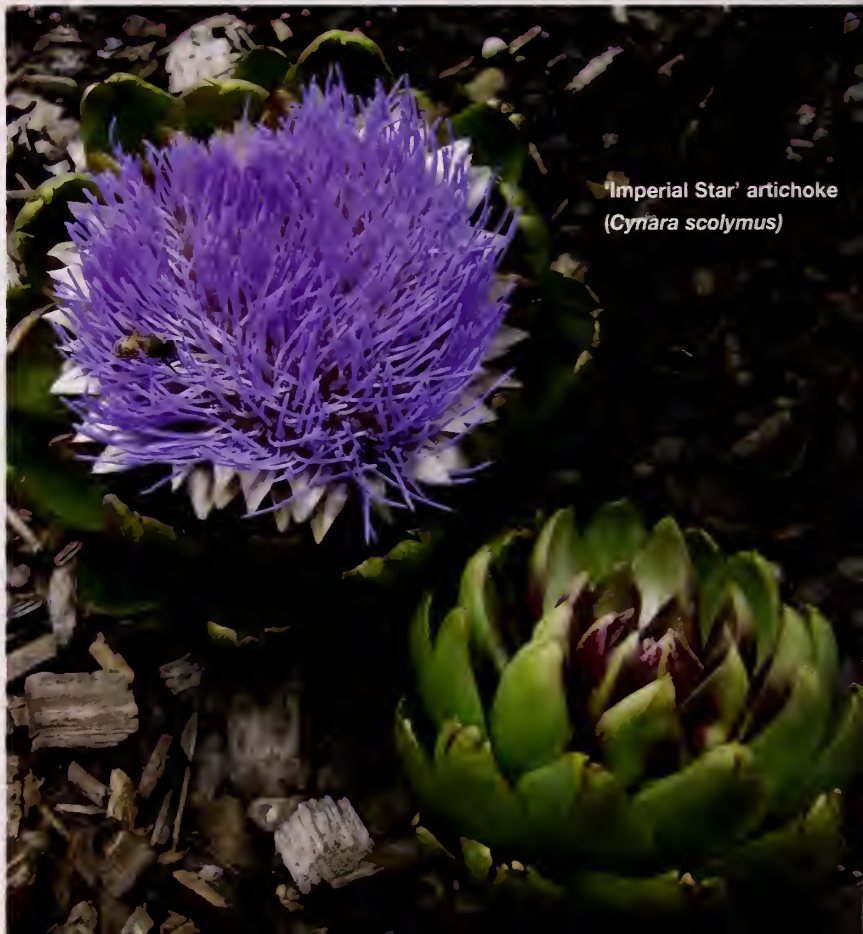
Heirloom tomato varieties



Cucurbita maxima 'Full Moon' and other assorted pumpkins



'Imperial Star' artichoke (*Cynara scolymus*)



the hallmark of 'Ormskirk', which can be harvested as late as Christmas. Once known as large drumhead savoy, 'Des Vertus' is a French variety that produces green, 4- to 6-pound heads and has a mild, sweet taste.

The once unassuming Swiss chard (*Beta vulgaris* Cicla Group) has undergone a colorful metamorphosis; new strains like 'Bright Lights' have vivid stems and veins. In a private suburban Chicago garden, 'Bright Lights' was cleverly paired with Asiatic lilies of various hues. 'Ruby Red' seems to pulse with life as the veins appear to course through the leaves like blood. Unfortunately, the stems do not retain their color when cooked. Upon first glance, beets look unassuming, but they are as vibrant as Swiss chard. I like to dress up salads with the young leaves of 'Bull's Blood', an heirloom variety with metallic, garnet foliage.

Many gardeners grow the Malabar spinach (*Basella rubra*) as an ornamental vine. Growing as fast as one foot a day in hot climates, this plant (unrelated to true spinach) revels in the tropical summers of the Mid-Atlantic region. 'Rubra' has thick red stems that recall pokeweed (*Phytolacca americana*), but none of the latter's poisonous tendencies. The insignificant white flowers eventually give way to inky black berries used for food coloring. Malabar spinach makes a great cascade plant in containers, but its unruly growth necessitates a trellis or an upright support. Harvest the leaves, rich in vitamins A and C, to eat either raw or cooked.

Another ornamental edible with kudzu-like tendencies is sweet potato (*Ipomoea batatas*)—no stranger to anyone who has relied on 'Margarita', 'Sweet Blackie', or 'Sweet Caroline' for trailing accents in containers. Although my mother's appraisal of the tuberous roots from these cultivars was not positive, the leaves, rich in vitamins A, C, and B6 and often boiled with garlic in Taiwanese cuisine, are delicious.

Classified as neither a salad nor a fruit crop, cardoon (*Cynara cardunculus*) is usually grown for its filigreed silver leaves and extraordinary thistle-like flowers. Victorian gardeners used to blanch and harvest the stems for cooking with white wine, garlic, olive oil, and butter. (Handle with care as cardoon stalks can have small, nearly invisi-



The vegetable garden at Buffalo Springs Herb farm in Raphine, Virginia





ble spines.) Okra is another vegetable worth welcoming into the flower border. Its pale yellow flowers sometimes blushed with rose, deeply incised leaves, and willowy stems are outstanding attributes. It is unfazed by the hot, humid summers of our region and remains relatively free of pests and diseases though crop rotation can be helpful. Croft recommends under-planting okra with parsley for foliar texture.

Peppers are overlooked for their showy merits. Some, particularly chili peppers, make perfect potted plants that last all summer, since they require a long growing season to produce and ripen fruit. The petite 'Aurora' (10 to 12 inches), with its profuse quantities of yellow, orange, red, and purple fruits that look like blinking Christmas lights, makes a stunning statement in a container or as an edging plant. 'Bellingrath Gardens', named in honor of a famous Alabama garden, has striking dark purple stems and satin-like leaves tinged with green, purple, and cream. The combination becomes provocative when the small scarlet fruits appear later. 'Orozco' has black-purple foliage and multi-colored fruits. 'Poinsettia', a Japanese cultivar of compact size, has 3-inch-long red fruits held upright in clusters. 'Trifetti' ('Purple Tiger' and 'Variegata') has the same tricolor foliage as 'Bellingrath Gardens', but produces 1-inch-long purple fruits that eventually turn red. I like to use peppers for their piquant flavors in stir-fry dishes; chopped pieces go well with Sichuan-style tofu and peppercorns. Their spiciness also complements the sweet, milky aroma of coconut milk in curry dishes.

With so many stunning vegetables to choose from, there is no reason why gardeners cannot indulge their eyes and taste buds simultaneously. Rather than limit your garden palette to impatiens, petunias, or geraniums, why not add eggplants, peppers, salad greens, and herbs? Your garden will turn into an edible potpourri, and you can offer your loved ones a nourishing "vegetable bouquet."

Formerly with the Scott Arboretum, Eric is now the RHS Fellow pursuing a Master of Science in Taxonomy at University of Reading, UK. He used to grow vegetables extensively during his youth, and now misses the opportunity to harvest them fresh for cooking.

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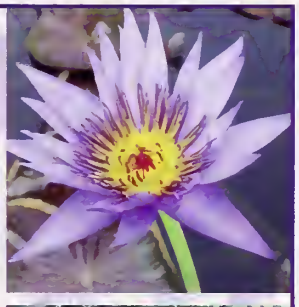
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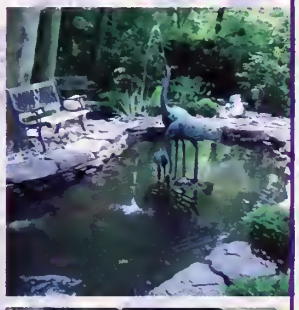
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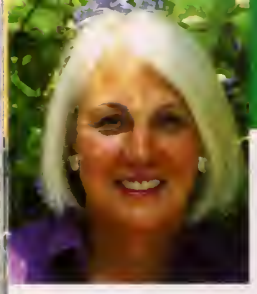






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Be inspired!



By Jane Godshalk

A Parallel Design

The "parallel style" of design uses stems placed at right angles to the container and in groups to create the feeling of growing in a garden. This differs from the traditional flower arrangement, which uses flowers placed with stems radiating from a central point.



"If you are seeking creative ideas, go out walking. Angels whisper to a man when he goes for a walk."

—Raymond Inman

STEP 1: Materials

Select a low container.

- Use a rectangular clay pot or wooden box lined with heavy plastic.
- Cut and soak floral foam to fit snugly into the pot and cut to top of rim.

Select four or five kinds of flowers and/or branches with linear form.

- Suggestions: larkspur, liatris, delphinium, bamboo, birch branches.









Select a few flowers for your main color.

- Tulips, narcissus, astilbe, lilies, phlox, zinnia, cosmos (just about any garden flowers will do).

Select a variety of low plants and flowers for color at the base of your design.

- Pachysandra, galax, scented geranium, Dusty Miller, boxwood, succulents.

STEP 2: Organize flowers into groups. Make sure that stems are free from foliage and side branches.

Here, you see tall stems of delphinium, liatris, and birch branches.

- Medium stems of lily, astilbe and freesia.
- Short stems of pachysandra, scented geranium, Dusty Miller, small roses, and one succulent.

STEP 3: Arrange

Place linear flowers into the container at right angles to the rim of the container.

- Place the two tallest groups on the outside of the arrangement to give a feeling of stability.

Follow with the medium-height flowers. Add your low material in groups at the base.

- Colored flowers clustered together will create a visual interest and some smooth green leaves or a succulent plant will give a visual resting place.

STEP 4: Walk through your garden and see what plants and flowers you have to use in your own parallel design. Don't forget to look at groundcovers for interesting color and texture at the base of your design. A few blossoms from the store are a fine addition, too. For best results, remember to cut your garden materials in the early morning or evening, and give them a few hours to harden in a bucket of water in a cool, dark place.

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By Ray Rogers

Hardy Plants for the Flower Show

When it comes to growing for the Philadelphia Flower Show, I'm something of an omnivore: during the past 18 years my eclectic mix has included herbs, begonias, various types of ivy, gesneriads, pelargoniums, and even a few memorable vegetables.

Although cacti, other succulents, and hardy bulbs (especially daffodils) are the principal players in my current repertoire, I confess a longing to return more hardy plants to the lineup. Past favorites included a formally trained, richly scented clove currant (*Ribes odoratum*) and an exuberantly cascading, snowy *Deutzia* 'Nikko' (a PHS Gold Medal Plant), as well as woodland gems including the umbrella-like Asian *Syneilesis palmata* and lavender-misty *Thalictrum kiusianum*. Alas, most of them are gone, including the *Boehmeria megaphylla, Houttynia* cordata 'Chameleon', and *Persicaria virginiana* 'Painter's Palette', all of which noted horticulturist Charles Cresson amusingly (and fittingly) dubbed "Ray's weeds."

But one trouper has survived, namely my super-sized and cumbersomely named *Polygonatum odoratum pluriflorum* 'Variegatum', familiarly known as variegated Solomon's seal. It's been with me for a while now, in spite of repeated pronouncements that I didn't want it anymore (I once offered it to Ken Selody at Atlock Farm, his nursery where I grow all of my show plants) and that it had grown too large to manage.

Fortunately, Ken knew I didn't really want to part with it, so over the years it grew unhindered from a small division to today's tangle of rhizomes and crowd of foliage in a 14-inch pot. And what a workhorse it has become: over the past seven Shows, it has won several blue ribbons as a hardy herbaceous perennial in bloom, and as an herb, it took two rosettes from the Philadelphia Unit of the Herb Society of America.



Ray Rogers

Right: **Solomon in all its splendor at the 2007 Flower Show.**

Below: **At season's end, the big pot of Solomon's seal is anything but regal. The top growth is dead, and soon the plant will be reduced to a mass of caterpillar-like rhizomes.**



Rob Cardillo

Why do I enjoy growing the Solomon's seal and other hardy plants as show plants? Basically, they offer a chance to start over each year with a potentially better plant. The perennials die back to their rootstocks at the end of the growing season, and the woody plants drop their foliage, offering a clean slate for the next Show. Despite their confinement to pots, they perform much like their companions in the open ground, and their terra cotta quarters allow me to control the moisture, fertilizer, light, and winter cold they require to thrive. The Solomon's seal grows from late winter to fall in a shady spot outdoors or in a greenhouse, and then a shady spot outdoors (alternating between the two Miracle Gro products with analyses of 10-52-10 and 36-10-10). Before cool fall temperatures induce the top growth to die down as the plant goes dormant, I stop fertilizing and reduce watering.

By November the big pot is moved to the space under my front porch—where my daffodils also spend the winter—and sleeps unfrozen and lightly watered until late January, when I heed the call to prepare for another Show. It spends a few weeks gathering itself in a greenhouse and then seemingly erupts almost overnight into a mass of foliage and flowers. Soon thereafter judges hopefully swoon, and, similarly seduced, I reconsider my previous vows to split up the big clump and make life a little easier for me and my back.

But this year I think I *will* finally bite the bullet: this big Solomon will fall under the blades of my trusty pruning shears and be divided into several smaller pieces. It's the sensible thing to do.



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OFFICIAL GREEN scene PHOTO CONTEST RULES

(See page 8 for details)

WHO MAY ENTER

- Amateur* photographers ages 18 and over (*those who earn less than 1/4 of their annual income from photography).
- Employees of the Pennsylvania Horticultural Society and its affiliates are not eligible.

SUBMISSIONS

- Photographers may only enter images as 4x6-inch or 5x7-inch prints, either in color or black-and-white.
- IMPORTANT: On the back of each image, you must write your name, address, email and/or phone. *Optional:* You may also include technical information about the photograph (camera type, f-stop, speed, film type, etc.), as well as background information.
- Original images may be shot on print film, slides, or digital cameras, but all submissions must prints as stated above (no slides or CDs accepted).
- All photographs must be previously unpublished.
- All photos must have been taken within the past three years (since August 1, 2004).
- Photos may eventually be mounted on cardboard if we choose to display them.
- If you'd like your images returned, please enclose a SASE with your submission.
- Photos that violate or infringe upon another photographer's copyright are not eligible for entry.
- The Pennsylvania Horticultural Society is not responsible for loss of or damage to any photographs submitted for the contest.

ENTRY FEES

- Photographers may enter 1 photo for a fee of $15; 2 to 5 photos for a fee of $25; or 6 to 10 photos for a fee of $40. Fees are non-refundable.

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3rd One-year PHS Membership & publication of your photo.
Honorable Mentions (10) Publication of your photo.

*Publication will occur in PHS's *Green Scene* magazine (Jan/Feb '08 issue) and on the PHS website.

**From your Digital Camera, Media Card or CD

IMPORTANT DATES

- All entries must be postmarked by September 15, 2007.
- All winners will be notified by November 15, 2007.

FOR MORE INFORMATION:
For questions about the contest, please email *greenscene@pennhort.org* for fastest response. You can also call 215-988-8871.



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Strolling on the SCHUYLKILL

By Daniel Moise

On any given afternoon, the pathway along the Schuylkill River in Center City Philadelphia is bustling with joggers, cyclists, and businesspeople out for a lunchtime stroll. Set apart from the busy streets, this new park—known as Schuylkill Banks—is literally a breath of fresh air for city dwellers.

Schuylkill Banks is quickly becoming one of Center City's most vital open spaces, and recently the Fairmount Park Commission and Schuylkill River Development Corporation united to bring some major enhancements to the landscape along the trail. Starting at the south end near 25th & Locust Streets and working their way north, the duo has cleared debris, installed benches, and planted shrubs and trees.

The first part of the project proceeded smoothly; however, the second leg—the stretch of land between Race Street and the Fairmount Water Works—presented a distinct set of challenges. This section of the trail was particularly overgrown, and the resulting seclusion attracted illegal activity. Still, the site had undeniable potential, and the partner organizations were determined to make the most of it. At this juncture, PHS, through its Philadelphia Green program, became involved.

Removing several trees was the first step in the revitalization process. Dozens of species considered invasive were growing on the site, such as self-propagating mulberry, tree of heaven (*Ailanthus* sp.), and honey locust. With those trees gone, the native species would be able to flourish.

"At first I feared that taking out so many trees would make the area look barren, but instead it created several beautiful vistas of the river and the Philadelphia Museum of Art," says Linda Walczak, PHS senior project manager. Removing the trees also uncovered a path that had disappeared long ago under a tangle of weeds and grass. Recovering the riverside walkway was a major contribution to the project's ultimate aim of making the area more accommodating to the public.

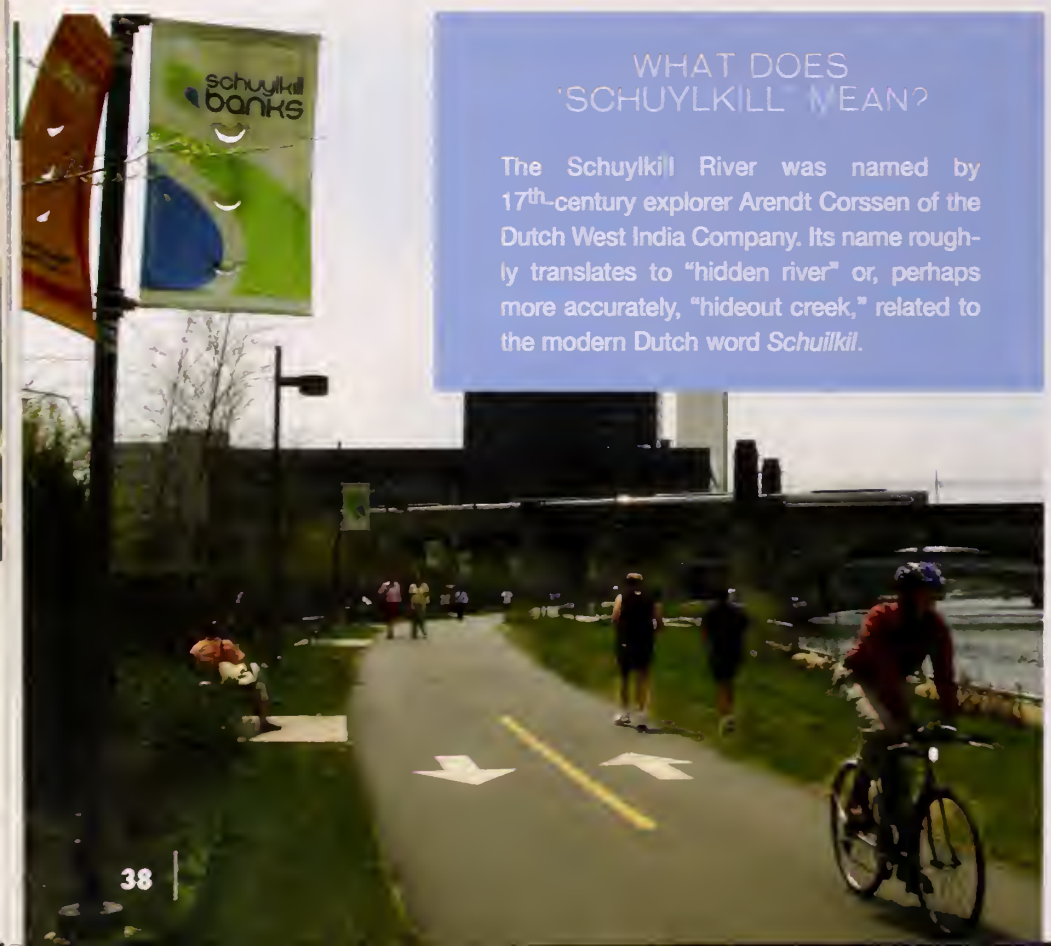
But the new walkway is just one of several ways the area will be enhanced. Philadelphia Green and its partner organizations recruited Lager Raabe Skafte Landscape Architects, Inc. to design this section of the park and incorporate new amenities, including a fishing pier. Because the area is a common checkpoint in Fairmount Park's bike- and foot-races, a plaza will also be built to function as a gathering place. A trellis alongside the plaza will display the name of this future community hotspot: Schuylkill River Park.

Additionally, Schuylkill Banks River Tours are now available, providing people with beautiful views of the city. One of the tours, a round-trip to historic Bartram's Garden, clearly has gardeners in mind.

The William Penn Foundation provided financial backing for the tree removal and landscape design, and the Commonwealth of Pennsylvania is funding the installation.

Philadelphia Green director Nancy O'Donnell says, "A lot of people use the trail, and these renovations will make it better and safer for them. At the same time, I hope newcomers will be drawn to this stunning site—it's going to be great."

For more information about the park, visit *www.schuylkillbanks.org*. For more on Philadelphia Green, visit *www.philadelphiagreen.org*.



WHAT DOES 'SCHUYLKILL' MEAN?

The Schuylkill River was named by 17th-century explorer Arendt Corssen of the Dutch West India Company. Its name roughly translates to "hidden river" or, perhaps more accurately, "hideout creek," related to the modern Dutch word *Schuilkil*.

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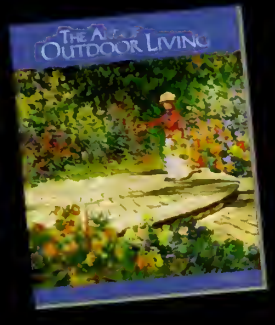


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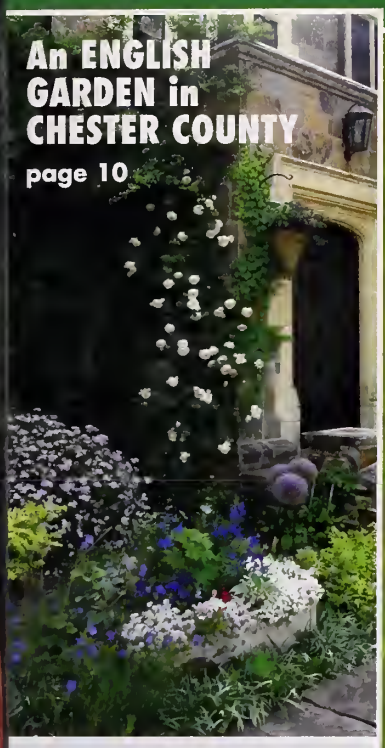
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An ENGLISH GARDEN in CHESTER COUNTY
page 10



ROOFTOP GARDENS
page 28



FALL BOUQUETS
page 32

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GREEN scene

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Contents

FEATURES



10 A Taste of Britain
Nestled in Chadds Ford, PA, is a home and garden that capture the quiet charm of an English manor house. Daniel Moise tours the property that can only be described as *simply smashing.*

18 Let the Sunshine In
As summer begins to fade, Ilene Sternberg explains how to preserve its warm glow by adding sunflowers to the garden. There are 51 varieties to choose from—which one is right for you?



24 Solid Gold
For 30 years, the PHS Gold Medal Plant Award program has promoted plants that meet the highest standards of beauty, performance, and longevity. PHS's Joe Ziccardi introduces this year's crop of inductees, which include three trees and two shrubs ideal for the Mid-Atlantic region.

28 Up on the Roof
When this old world starts getting you down, go to the roof for relief and relaxation. As more and more Philadelphians are learning, rooftops make great garden settings with unbeatable views. Laura Beitman explores this lofty trend.



COLUMNS

6 The Potting Shed

32 Botanical Bouquets
An Autumn Arrangement

34 Show Plants
Prize-Winning Succulents

38 The Backyard
A Free Lecture Series for Gardeners

The Pennsylvania Horticultural Society motivates people to improve the quality of life and create a sense of community through horticulture.

Main cover photo by Rob Cardillo

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GREEN scene

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Finding INSPIRATION

Late summer is a strange period for ornamental gardeners. For the veggie gardener, of course, it's the thrilling apex of the harvest, but for flower lovers, it's one of quiet conflict. While many flower gardens begin to recover from summer's heat for a final moment of glory, the gardener is simply pooped from four months of heavy labor. The hard part is finding that last burst of energy and inspiration to finish out the blooming season on a high note and prepare one's garden for the next year. I have trouble with this every year.

To get some pick-me-ups, I canvassed a number of gardening experts and "harvested" these tips to help improve our late-summer outlooks. "In the waning days of the growing season, I have more time to think about the garden, mainly about what needs fixing," says garden writer **Jo Ann Gardener**. "I make notes ... to move this, replace that, combine these. Next spring, I may even look up what I've written. I also take cuttings of favorite tropicals to winter over on my windowsill. I know some of them won't make it, but in the fall, I'm full of hope for what is to come. Isn't that what keeps us going?"

Erica Sollberger, a Philadelphia Green project coordinator, adds: "Take a trip out to your favorite pleasure garden or garden center and see what is blooming. So often we choose spring and early summer-blooming plants in abundance, forgetting the late-summer bloomers in our garden plans, such as coneflowers, goldenrod and Japanese beautyberry (*Callicarpa* sp.). Sometimes a garden visit can jog our minds to recall flowers of summers past that we have admired but not yet added to our garden collections. Perhaps we just need a reminder how beautiful a garden can be, even in the heat and exhaustion of late summer."

Local horticulturist and arborist **Eva Monheim**, a popular speaker at PHS's City Gardening Series, favors the subtle glories of the late-season garden: "Now is the time to walk through your garden and making notes of the plants that did well with the least amount of effort during the previous four months. I'm always looking for plants that look dazzling, despite the varying weather conditions; ones that produce abundant flowers and fruits; and those that provide great color and texture contrast. I also check on the latest PHS Gold Medal Plant Award winners to discover what new trees, vines, and shrubs I can plant to further reduce maintenance."

Finally, we hear from Jersey shore gardener **Gretchen Coyle**, who imparts these bits of garden wisdom: "In late summer, I do a major deadheading, cut back foliage, and pull out whatever looks brown. Then I fertilize with Osmocote's new ready-mixed fertilizer, maybe put pots in the shade for a few days to recoup, and then just hope for the best. And by late summer my gourds and pumpkins are ready to pick. There's always so much to do in the garden. Nature doesn't let me get tired!"



A superb late-summer display at Longwood Gardens

Pete Brown

email: *greenscene@pennhort.org*

WINTERTHUR









Photography: Carlos Alejandro

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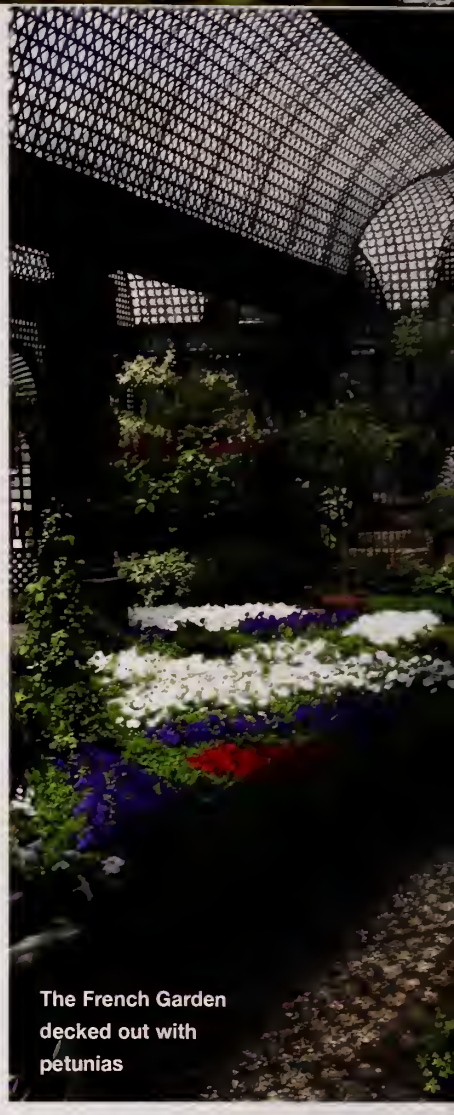
Grand Greenhouses at Duke Farms

Story and Photography by Pete Prown

Everyone loves a garden greenhouse, especially when it's cold outside and inside there are blossoming plants galore. Heiress Doris Duke loved greenhouses, too, so much so that she built one of the most spectacular glass structures on the East Coast, each room of which sports a themed garden from around the globe. Lucky for us, the greenhouses at Duke Farms—located in Hillsborough, NJ, near Somerville—are open to the public throughout the fall, winter, and spring.

What impresses most about these indoor displays is the level of horticulture. Each garden has been meticulously groomed and is filled with well-tended plants, from Italian bottle-brush and Monkey puzzle trees, to annuals, succulents, and hundreds of blossoming orchids (from Duke's collection of over 7,000 orchids). One show-stopper is the 18th-century-style French Garden, featuring an elaborate lattice ceiling; classical sculpture; and formal, "parterre" bedding schemes.

Other themed gardens include Italian, English, Chinese, Japanese, and even a tranquil Indo-Persian garden complete with a geometric design and water channel down its central axis. Mrs. Duke was heavily involved with the creation of each garden, both as a designer and even as a weeder (she occasionally liked to work in the beds and eavesdrop on visitors' conversations to hear what they thought about each



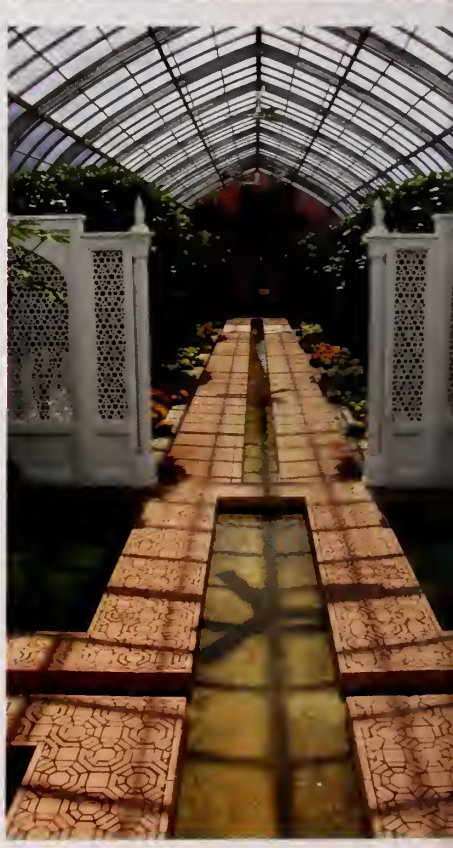
The French Garden decked out with petunias



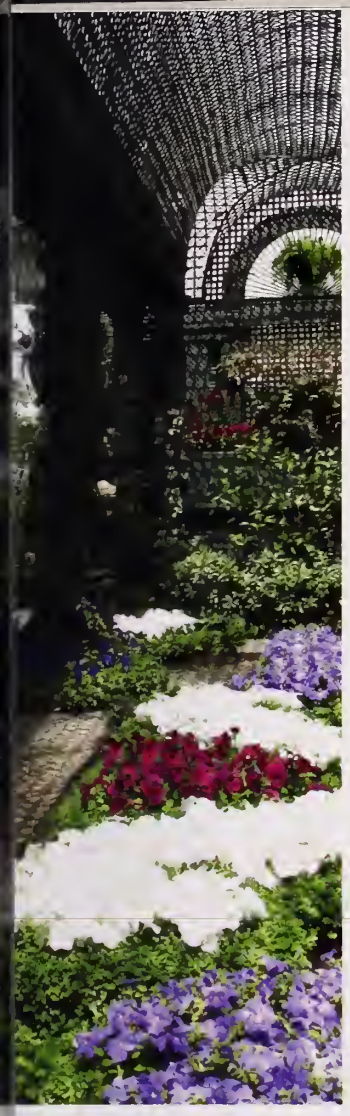
Above: **The Chinese Garden**



Right: **A view of the greenhouses**



Indo-Persian Garden



garden). And, aside from traveling the world for horticultural inspiration, she also visited the du Ponts at Longwood Gardens to glean ideas on how to lay out an indoor display garden.

Duke Farms offers an array of environmental programming and tours, but the horticultural stars of the show are clearly the greenhouses. If stretched end-to-end, they would reach a half-mile in length—that's about 2,600 feet of impressive plantsmanship and charming garden design. It's a sight that's well worth a visit.

For more information on Duke Farms, visit *www.dukefarms.org* or call 908-722-3700.

The Gardener's Bookshelf

By Ilene Sternberg & Pete Prown

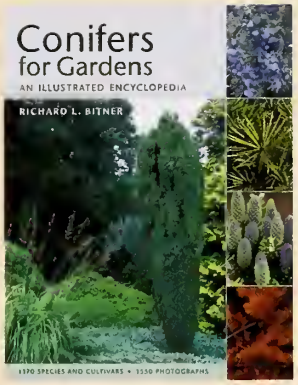


Defiant Gardens: Making Gardens in Wartime

By Kenneth Helphand
(304 pp., $34.95)

Kenneth Helphand, professor of landscape architecture at the University of Oregon, presents an extraordinary account of those who garden under the most improbable and horrendous conditions. Using historical records, personal interviews, and archival photographs and illustrations, Helphand has unearthed stories of soldiers gardening in WWI trenches, ghetto gardeners during the Nazi Holocaust, and Gulf War "landscapers." The book includes accounts of American soldiers in Iraq growing corn and of one soldier hand-clipping a tiny plot of grass he raised outside his tent.

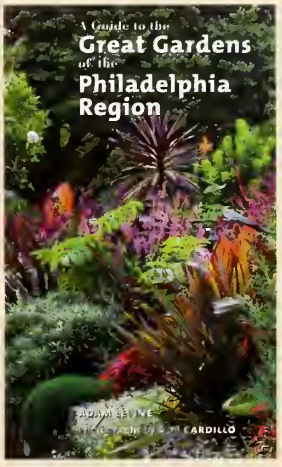
Don't expect a book of pretty garden pictures. Instead, the author offers a compelling tribute to the capacity of the human spirit, the comfort and hope gardening affords, the need to nurture living things in the face of death, and a testament to the irrefutable bond between Man and Nature. This is a unique, poignant, and thought-provoking chronicle to be treasured for its message.



Conifers for Gardens, An Illustrated Encyclopedia

By Richard L. Bitner
(448 pp., $59.95)

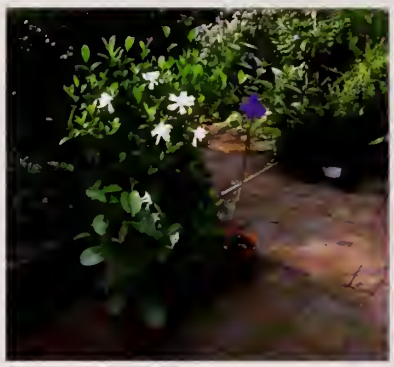
Longwood Gardens instructor and acknowledged "cone head" (pinecone, that is), Richard Bitner has written the first comprehensive book on American conifers to appear in 20 years. A member of the PHS Gold Medal Plant Award Committee, he has outdone his predecessors with 424 pages of meticulously researched information on 1,370 species and cultivars. Well-organized, informative, thorough, and richly illustrated with 1,550 of Bitner's own crisp photographs, *Conifers for Gardens* helps us choose the best garden-worthy selections and discusses ornamental attributes; culture; diseases; value to wildlife (including attractiveness to "hoofed browsers"); traditional uses of the wood; and the best dwarf cultivars for bonsai, particularly useful to those of us who are "downsizing."



A Guide to the Great Gardens of the Philadelphia Region

By Adam Levine & Rob Cardillo
(192 pp., $21.95)

The Philadelphia area is often recognized as one of the finest gardening regions in the USA, and this stunning book helps confirm that notion. Author Levine and photographer Cardillo offer this comprehensive guide to area gardens, from Center City sites to Longwood Gardens to many smaller gardens you may not have heard about, such as Grumblethorpe in Germantown. The book has a clean layout that gives a quick overview of each garden, a little history, contact information, and an insider's tip in the "Off the Beaten Path" sections. *Great Gardens* seems so handy that you might want to leave it in your glove compartment for spontaneous garden jaunts when driving around our happily floriferous region.





By Christine Herz

USING CONTAINERS AS GARDEN TRANSITIONS

As most gardeners know, groups of containers can showcase colorful annuals. But containers also create focal points in the garden or function as transitional objects. With careful placement, containers integrate garden beds, fit together distinct garden rooms, or announce the change from hardscaped-surface to meandering pathway. More than just mere "pots," containers add color and texture and fill their multiple roles with ease.

Grouped Containers

A grouping of terra cotta pots planted with gardenia, jasmine, and princess flower (*Tibouchina urvilleana*, also known as glory bush) sit by the edge of my patio, signaling the transition from brick patio room to attached walkway and beyond. The flowers stand up well to sweltering August heat and humidity.

On a low wooden deck, containers of similar annuals arranged on different levels interweave the deck's surface with a nearby bench, inviting the passerby to pause and sit. These smaller containers not only anchor the bench and deck to the garden, but also create an eye-pleasing arrangement, much as an artist would arrange items in a still life. The containers soften the edges of the deck's surface and pull in the surrounding planting bed.

Next, varieties of begonias arranged in pots of three alert the viewer to a shadier space and respite from the heat of the midday sun. Placed alongside a moss-outlined stone path, the begonias provide a transition from bright light to the dense shade of mature trees.

Hanging Planters for Vertical Interest

Hanging baskets create interest by leading the eye upward and, when viewed from a distance, weaving elements of the house, such as a porch or fence, into the adjoining garden. By repeating nearby colors and textures, hanging containers relate the vertical elements to what's down in the garden bed—much as the watercolorist connects and softens the interrupting white space with diluted hues.

"Focal Pots" Make a Point

A larger eye-catching pot grabs attention from afar and creates a focal point for a garden scene. When viewing the backyard garden from the door or upstairs window, the focal pot catches your eye. It may be planted with combinations of striking foliage and showy flowers, or with just one plant to emphasize the attractive container, whose primary purposes are drama and impact.



Photos by Pete Prown

Christine Herz gardens in Audubon, New Jersey.

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Visiting an English-style Estate in Chester County

COTSW



Story by Daniel Moise

"It reminds me so much of a country house in the Cotswolds," enthuses Scottish-born Jane Pepper, president of PHS, as she tours the estate of Sheila and Dick Sanford near the Brandywine Creek. Indeed, the house, garden, and grounds of this Chester County, PA, property exude a classic English style, right down to the crisply edged perennial beds and the walled *potager* designed by the late British gardening doyenne, Rosemary Verey. While the house, garage, and stables are only about ten years old, they look as if they were built more than 100 years ago.

During the design phase, the Sanfords visited many English country estates seeking inspiration. "Despite having no English ancestry, we wanted to capture the essence of Gloucestershire and the Cotswolds," Sheila says. "We just had an image in mind and became immersed in the idea."

Dick and Sheila hired an English architect to help them hone their vision and hammer out the logistics. Presenting the blueprints to U.S. contractors proved to be more complicated: "They kept wanting to add windows!" Sheila laughs. "I had to remind them that *I wanted* it to look old-fashioned." Even more challenging, Dick had to coax the Amish builders they hired into crafting a deliberately crooked roofline on the garage.

OLDS in the COUNTRY

To complete the aura of time-worn authenticity, Sheila—who has taken quite a few classes at Longwood Gardens—trained ivy to grow up the walls of the house. She adds that while the Boston ivy (*Parthenocissus tricuspidata*) gets decimated by beetles each summer, before it can change to brilliant red in the fall, the English ivy (*Hedera helix*) has so far held up well. "The biggest compliment we get is when people assume our home is a century old," she says.

Once the new house was complete, the gardens became the Sanford's top priority. Rosemary Verey was the creative force behind most of garden layout. "Local designer Bill Frederick suggested we ask her to come look at our garden, and we were totally surprised when she said yes. What was wonderful about Rosemary was that she supported our ideas and literally spent hours with us," Sheila says. "She had such *strength*. Well over 70 years old, she would spend winter days out in the cold in her boots, taking notes and making sketches."

"As for the plantings, Rosemary suggested using several plants that grow well in the UK, and Bill kept her in check regarding what would and would not grow in the Delaware Valley," Sheila recalls. While there's no denying Rosemary was a stickler for precision, Sheila says her number-one rule for gardening was to have fun. Sheila also cites Carol Lim as one of her longtime garden advisors, picking perennials and other plants for the property.

In the rear of the house is the walled *potager* featuring an architectural "folly," a whimsical structure popular in England in the 18th century that serves as an outdoor conversation piece. The Sanford's folly is used as a garden shed, though Sheila expresses frustration at the color of the door. "There's a specific blue-purple that's common in England. I can never get it quite right no matter how many times I paint it," she laments. Nearby are lead cisterns, one in each corner of the garden. Although it's nearly impossible to tell, one of them is an antique and the rest are replicas. In keeping with the style of the house, Sheila believes the more weathered they are, the better they look.

Photo by Pete Prown



Late-spring plantings near the entryway

Lush lawns surround this patio space

Photos this page by Mark Turner



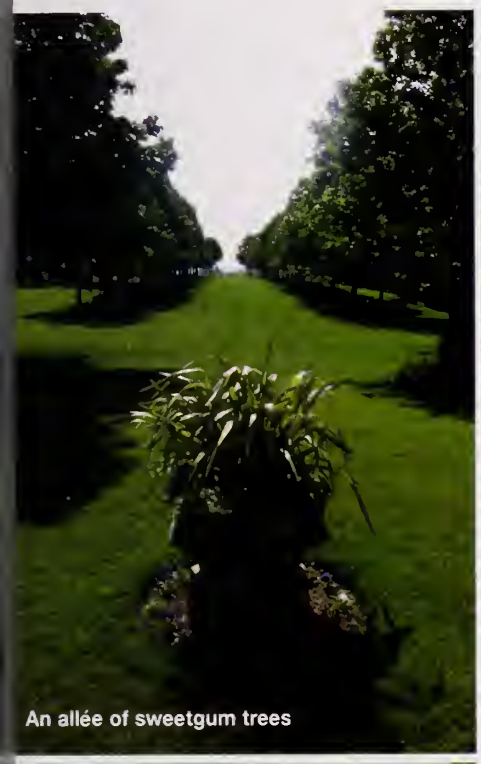
This multi-purpose garden also includes vegetables growing along carefully constructed grapevine trellises. The bounty includes 'Brandywine' heirloom tomatoes and Asian bok choy, which Sheila grew for the first time this season. She says it is "easy to grow and unbelievably delicious," and questions whether she'll ever grow finicky (and pest-ridden) cabbage again.

Also present are 'Cardinal Climber' morning glories. "I showed the plant to Rosemary, and she had never seen it before," says Sheila. "I couldn't believe that I could show *her* something new. She even wanted to take some seeds!"

From behind the house, one can also enjoy a stunning sweetgum *allée*. Sheila originally thought a simple *allée* of grass and trees would be a snap to grow and maintain; instead she has found that sweetgums are messy. "The fallen seed pods are a pain," she says. "I know sterile trees are an option, but they lack the brilliant color of the fertile ones, which is especially noticeable in the autumn."

On the south side of the property is a perennial garden divided into three sections per Rosemary's specifications. Nearest the house are warm-colored blossoms, featuring red and orange. Next are the cooler colors, mostly blues and pale yellows, followed by the pinks.

Rosemary Verey designed this walled potager garden



An allée of sweetgum trees



A sitting area overlooking the rolling fields of Chadds Ford


Mark Turner

A mix of shrubs, tropicals and perennials decorate the cottage-styled garage

The design is reminiscent of the garden at Rodmarton Manor in Gloucestershire. Clematis and Dutchman's pipe (*Aristolochia* sp.) adorn a bench at the end of the garden.

Around the corner is a green and white garden designed by Bill Frederick. The Sandfords' gardener, Ken Profita, considers this parcel his pet project, and it shows. The turf-grass lawn is immaculate; a visitor could search high and low and wouldn't find a weed. This garden features seven-son flower (*Heptacodium miconioides*, a PHS Gold Medal plant), which has gorgeous white flowers followed in fall by small, purplish-red fruits. These in turn are crowned by very showy, sepal-like rose calyces that elongate after bloom and last into late fall.

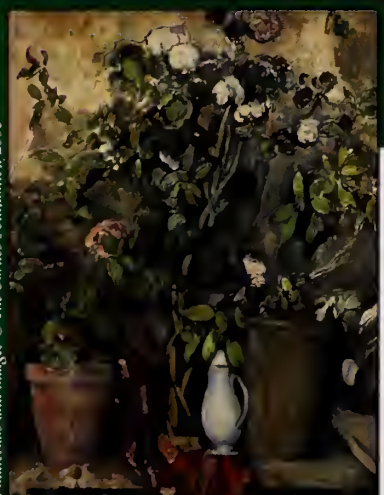
Another standout here is *Schizophragma hydrangeoides* 'Moonlight' vine, also a Gold Medal plant. "If it's a Gold Medal winner, I buy it," Sheila says, pointing to a row of potted 'Green Giant' arborvitaes she's about to plant, praising their deer resistance.

The Sanford plant list includes boxwood (notably 'Winter Gem'), sugar maples, katsura, mulberry, and chestnut trees. There's also Golden Catalpa 'Aurea', which has large lime-green leaves, and amelanchier with its brilliant berries. The Kentucky coffee trees, despite the naysayers, have thrived.

Friend and former neighbor Helen Reed gave Sheila a 'Miss Kim' lilac, which looks lovely in the spring. When Helen first presented the plant it was only a stick in a pot. Sheila says, "I was so happy to have her over to the house one day years later. I said, 'Helen do you recognize this?' She couldn't believe this big blooming shrub was the same tiny twig she'd given me."

Sheila concludes, "I'm coming along in my gardening. The most important thing I learned from Helen was to be willing to wait for things to grow." And at this sublime estate in Chester County, a sense of the slow passage of time is evident everywhere one gazes.

The Barnes Foundation


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Paul Cézanne, *Terracotta Pots and Flowers*, 1891-1892, BF235.

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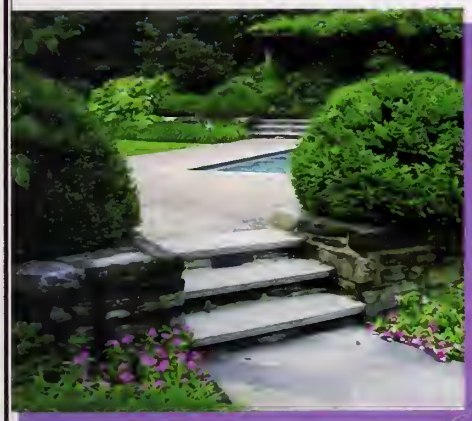
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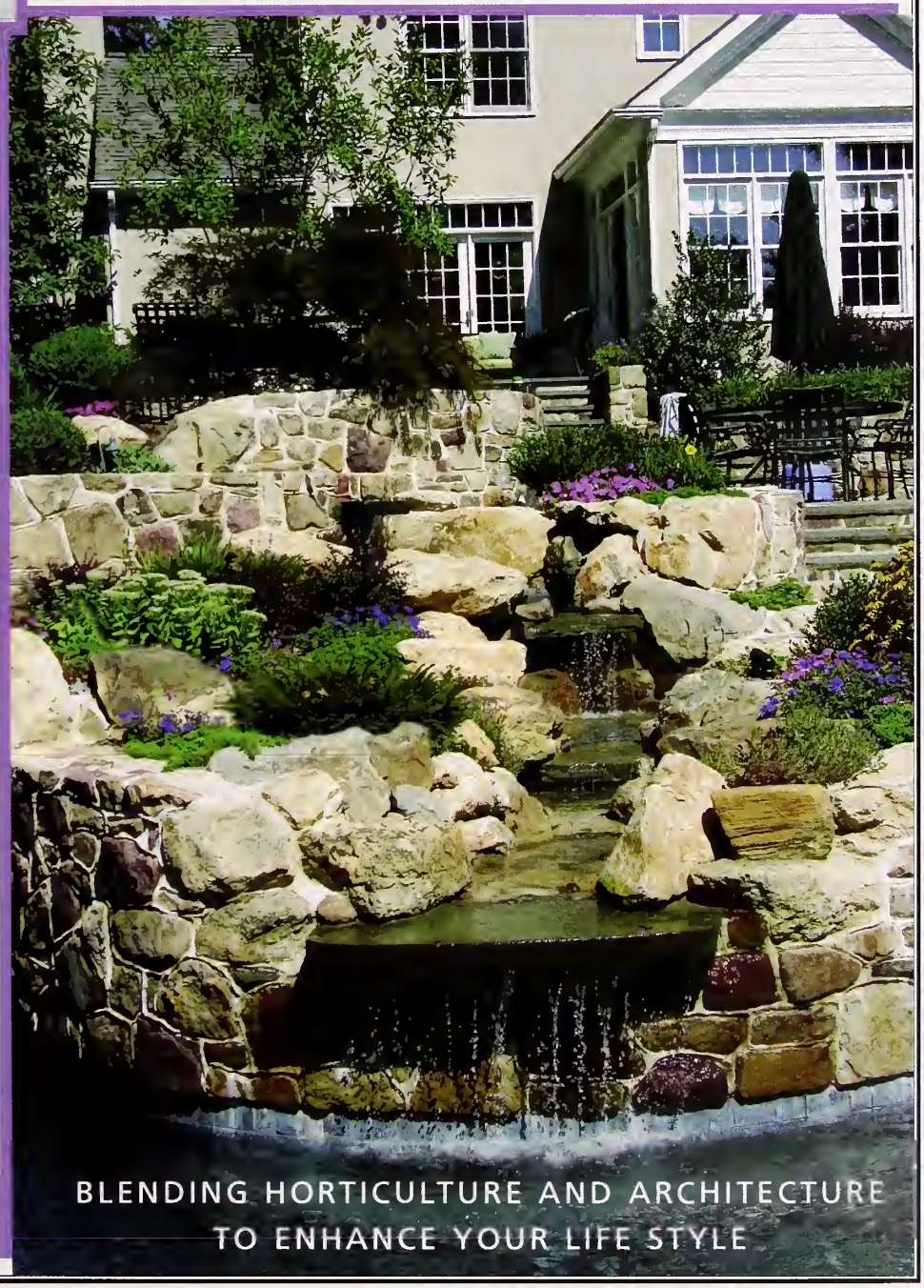
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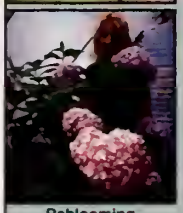
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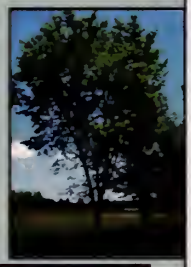
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Photos can be shot in any format, **but must be submitted as 4 x 6 or 5 x 7-inch prints with your name and phone/email address on the back.** No submissions by email or on CD will be accepted. **The deadline for entries is September 15, 2007.**

For more information, please visit the PHS website at *www.pennsylvaniahorticulturalsociety.org* or email *greenscene@pennhort.org* with questions.

SEE PAGE 37 FOR CONTEST RULES!

SUBMIT UP TO 10 PHOTOGRAPHS!

ENTRY FORM (please fill out completely)

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ENTRY FEES

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The contest is open to photographers 18 years and older. To be eligible, all mailed-in entries must be postmarked **on or before September 15, 2007.**

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SUNFL

Late summer through early fall is time to pay homage to the humble HELIANTHUS.



Photo by Rob Cardillo

Aztecs and Incans did. Pure gold sunflower representations embellished their temples. Native North Americans did, too, venerating the flower in religious ceremonies. At one time or another, all sunflower parts were used for food; brewed into coffee-like beverages; smoked like tobacco; employed to treat snakebites, wounds, and blisters; and made into cloth and dye. Early settlers planted sunflowers around their homes to ward off malaria. Farmers fed seeds to livestock; miners drank sunflower whiskey; and tubers of carb-rich sunchoke, a.k.a. "Jerusalem artichoke" (*H. tuberosus*), became an edible staple for both animals and humans.

Spaniards brought them from America and introduced them to Europe, where they became a major crop in Russia. Van Gogh immortalized them. France's Sun King, Louis XIV, made them a symbol of his reign, and 16th-century English herbalist John Gerard believed sunflowers "provoked bodily lust."

All 14 annual and 37 perennial *Helianthus* species are native to the Americas. The perennials grow under wide-ranging conditions: swamp sunflower (*H. angustifolius)* likes boggy wet areas; willowleaf sunflower (*H. salicifolius*) is more drought tolerant; and tall, sturdy, multiflowering Maximilian (*H. maximiliani*) prefers hot, dry windswept areas.

Most fascinating, though, are *H. annuus.* Like an obedient troupe of smiley faces, they trace the course of the sun across the sky from east to west, reorienting overnight to



Story by Ilene Sternberg

OWERS



Cute and cuddly 'Teddy Bear' stays small, but yields lots of flowers

Sunflowers


'Bandolier'


'Sunzilla'

Photo courtesy of www.reneesgarden.com


'Sunbeam'

Photo by Alan & Linda Detrick

await sunup again. Actually, in these domesticated annuals, the inflorescence holds its face obliquely toward the sun, seldom facing it directly except in early morning and late afternoon. As the mesmerizing pageant takes place, the leaves also turn, keeping their surfaces perpendicular to incoming rays, maximizing the solar radiation available for photosynthesis. Heliotropism (the action of specialized cells regulating water flow in the stem triggered by sunlight's blue wavelengths) reorients the leaf or flower. Once in full bloom, the heads abandon tracking the sun, usually face east and bow, concluding their ballet. Although it seems the plant is perhaps embarrassed by its performance, it's actually only protecting itself from weather and hungry birds.

Beautiful annual cultivars come in rich reds, bicolors, doubles, and semi-doubles in varying heights and flower sizes for cutting and garden display. We now have longer-lasting, pollen-free choices: 'Chianti', 'Angel's Halo', 'Sunrich Lemon', 'Sunbeam', 'The Joker', 'Dorado', 'Fantasia', 'Ruby Eclipse', 'Lemon Éclair', and 'Moonshadow'. While most sunflowers rapidly grow 5 to 12 feet tall, dwarf cultivars are ideal for large planters. 'Teddy Bear' grows 2 to 3 feet tall, sporting fluffy yellow double flowers. 'Music Box' grows 2 feet, blooming in several autumnal colors, including yellow, cream, orange, and mahogany.

Like 'em tall? Tom Heaton, who hybridized an array of vivid, long-stemmed, pollen-free cultivars, claims his King Kong of all sunflowers, 'Sunzilla',*



Photo by Rob Cardillo

The narrow leaves of perennial willowleaf sunflower add an airy accent to any garden, even when the plants are not in bloom

tops traditional biggies like 'Russian Mammoth' or 'California Greystripe'. And while older varieties often become top-heavy and fall over in wet or windy weather, 'Sunzilla' was selected for a strong, thick stalk to support its heavy head. It can reach over 16 feet, producing colossal 24-inch seedheads.

Heaton's recipe for gargantuan sunflowers is quite specific: sow seed directly in the garden (sunflowers develop fast-growing taproots, often 4 feet long, that become stunted if confined) when night temperatures climb above 50°F. Late May to early June is best; later planting may produce shorter stalks. Sunflowers need 6 to 8 hours of direct sunlight daily—even more to reach their maximum potential.

In a well-drained location about 2 to 3 feet in circumference and 2 feet deep, work a slow-release granular fertilizer containing trace minerals (Heaton uses Osmocote), composted manure, greensand, dried seaweed, and/or other enrichments into the soil. Sunflowers are gluttonous feeders, depleting soil's nutrients quickly.

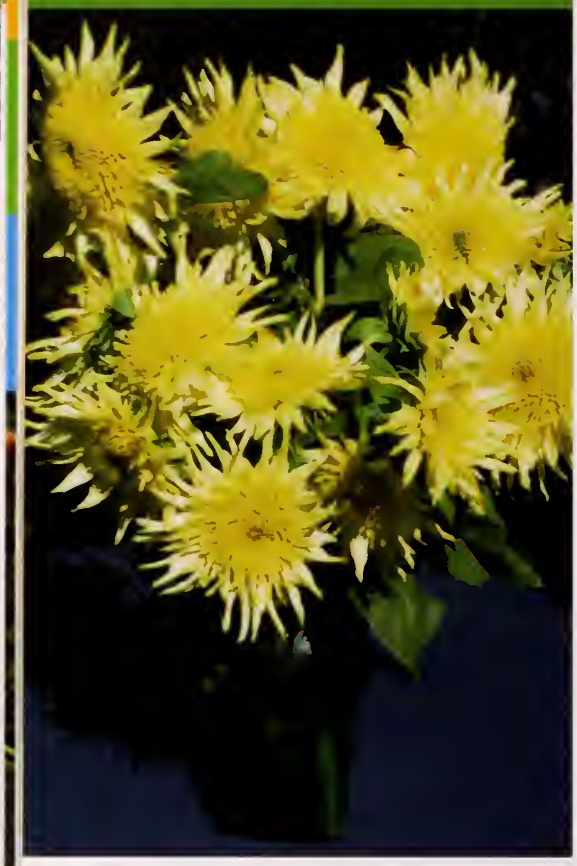
Ideal spacing is 20 inches apart. Closer spacing may yield taller stalks but smaller heads, while planting them farther apart may produce larger seedheads but weaker stems, conceivably unable to carry their weight. Press groups of 5 to 6 seeds about 8 inches apart and 1 inch deep. Encircle groups with snail bait and loosely cover emerging seedlings with protective netting to keep birds away.

In moist soil, seedlings should sprout in 5 to 10 days. When they're 3 inches tall, pull out all but the strongest 3 or 4 in each group. At 12 inches, thin to 2, and when 2 feet high, retain the most vigorous shoot. This gradual thinning guarantees at least one viable plant if predators damage others.

While plants are small, water root zones about 3 to 4 inches from stems with 2 gallons of liquid fertilizer weekly. As they enlarge, carve 18-inch moats about 4 inches deep around plants. Pour several gallons of fertilizer into the moats weekly. Avoid spilling fertilizer directly on stems to avoid rot. Staking is necessary only under excessively windy conditions. Delay watering if gusty weather is predicted to reduce their chances of blowing over.

When the plants are mature (mid-September through October), petals fall, center florets wither, seed kernels swell, heads droop, and the back of disks

*'Sunzilla' is available from Renee's Garden, *www.reneesgarden.com*, 1-888-880-7228.





'Music Box'

Photo by Alan & Linda Detrick

turn lemon yellow. Split some seeds with a knife to check if they're filled. Poorly filled seeds may be due to lack of pollinating insects. Climb a stepladder and cover seedheads with mesh, burlap, or paper bags to keep pillaging birds from eating seeds, unless that's why you grew them. Cut stalks at the base when ripened seeds develop hard shells. Hang heads with 12-inch stems attached in a warm, dry, well-ventilated, rodent- and insect-free place. Keep a perforated paper bag or cheesecloth over the heads to catch falling seeds. If you plan to eat seeds or preserve them for bird feeders, wait until they're completely dry, then remove them by hand. Store them in closed containers.

While gardeners experiment with sunflower colors and textures, researchers study them. There is considerable disagreement as to whether sunflowers and/or their seed hulls are allelopathic, meaning they secrete toxins that inhibit the growth of plants growing under and around them. Most observe that nothing grows under birdfeeders where hulls accumulate, but some people compost their hulls and other sunflower residue and claim no injurious results.

Findings reveal that the roots of some species of sunflower, especially *H. annuus* and *H. tuberosum*, possess the ability to kill certain weeds, particularly wild mustard and bindweed. Unfortunately some desirable plants (beans, radishes, potatoes and even snapdragons) don't thrive where an abundance of sunflowers have been planted. Sunflowers are also allergic to themselves, something known as "autotoxicity." Thus, if you plant sunflowers in the same

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place as the year before, they may not flourish. Allelochemicals from leaf extracts, roots, and seed hulls are all suggested as possible culprits.

Still, there are many reasons to grow sunflowers. Try encouraging some brave annual vines to grow up sunflower stalks. Children can also plant and play in sunflower forests, playhouses or teepees. And wild or cultivated, sunflower seeds nourish at least 45 bird species. The flower heads serve as a feeding perch—very entertaining to watch, especially when glorious goldfinches are hungry. However, I'm told that feeding parrots a diet exclusively of sunflower seeds is supposed to make them mean.

Finally, according to the Guiness Book of World Records, the tallest sunflower on record measured 25 feet, 5.4 inches, while the largest head was a massive 32 inches in diameter. Okay, maybe that wouldn't be an appropriate flower for your latest tabletop arrangement, but it's a pretty impressive posey all the same. Welcome to the wonderful world of sunflowers.

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Carpinus japonica

30 YEARS OF GOLD MEDAL MAGIC

The Pennsylvania Horticultural Society presents the 2008 Gold Medal Plant Awards



Story by Joe Ziccardi, PCH

Since its initial meetings in 1978, the Gold Medal Plant Award program of the Pennsylvania Horticultural Society has recognized trees, shrubs, and woody vines of outstanding merit. The program was conceived by noted nurseryman Dr. J. Franklin Styer, who realized that homeowners and gardeners needed to know about superior woody plants for their landscapes. These plants are evaluated and chosen for superb eye-appeal, performance, and hardiness in the growing region of Zones 5 to 7, though many selections are hardy in a broader geographic range.

Three lovely trees and a pair of tough-as-nails shrubs have earned the 2008 Gold Medal Plant Award, and each is a terrific plant for our growing region. When a gardener acquires a Gold Medal champion, he or she can be assured the plant will be pest and disease resistant and easy to grow when planted and maintained by recommended methods. Gold Medal Plants are also chosen for their beauty, whether it be foliage, flower, form, or bark, through several seasons.

TREES

Magnolia virginiana 'Jim Wilson' Moonglow™ (Sweetbay Magnolia) — **A mid-size tree with lemon-scented blossoms and winter hardiness**

Known in the nursery trade as 'Jim Wilson' (after the longtime host of PBS's *Victory Garden*), Moonglow is a standout magnolia among the many cultivars derived from the parent plant, *Magnolia virginiana.* Retaining most of its leaves throughout a normal Mid-Atlantic winter, this almost-evergreen native magnolia has a very upright growth habit (usually multi-stemmed), dark-green foliage, and a long bloom period in late spring. Moonglow grows to 35 feet tall by 18 feet wide with a moderate growth rate and prefers acid soil and a part-sun location. Its fragrant, creamy white blossoms (2 to 3 inches across) lace the air with a pleasant lemony scent. Pest-resistance, winter hardiness (Zones 5 to 9), and adaptability to wet sites—characteristics shared by the species—add to its versatility. Better yet, its fruits contain bright red seeds that birds eat in the fall.

The selection of Moonglow was a painstaking process, according to PHS Gold Medal manager Joe Ziccardi. "A lot of variation exists in the species," he says, "and because of this, the GM committee evaluated many strains of *M. virginiana.* The committee eventually focused on select cultivars including Moonglow and 'Henry Hicks'. While they decided that Moonglow has the characteristics that warrant the Gold Medal Award, they all agree that no gardener can go wrong with any *Magnolia virginiana.*"

Metasequoia glyptostroboides 'Ogon' (Yellow Dawn Redwood) — **Adds dramatic yellow foliage to the spring and summer landscape**

This cultivar with bright-yellow needles is smaller than the popular species of dawn redwood, a majestic living fossil that's become very popular in our region. 'Ogon' (also known as 'Gold Rush') contrasts well with blues and burgundies in the landscape and turns yellow in the fall before shedding its needles. It has no pest or disease problems and tolerates soil types from dry to boggy and acid to alkaline. The fast-growing tree prefers full sun and will grow to 80 feet tall by 30 feet wide. 'Ogon' is hardy in Zones 4 to 8.

Notes Barry Yinger of Asiatica Nursery in Lewisbury, PA, "'Ogon' is one of the most valuable trees for bright yellow foliage in the landscape. The feathery new growth is gleaming yellow, and as the foliage ages, it becomes chartreuse, creating a wonderful contrast with the new growth. It also has an interesting history. It was selected from seedlings grown from irradiated seed at the Kobe Municipal Arboretum in Japan, where it grew on the grounds for many years. In the early 1990s, it was propagated by the Japanese nurseryman Noboru Sato. He gave me one of the first propagated plants, which I brought to the United States. The Japanese name means 'gold bullion.'"

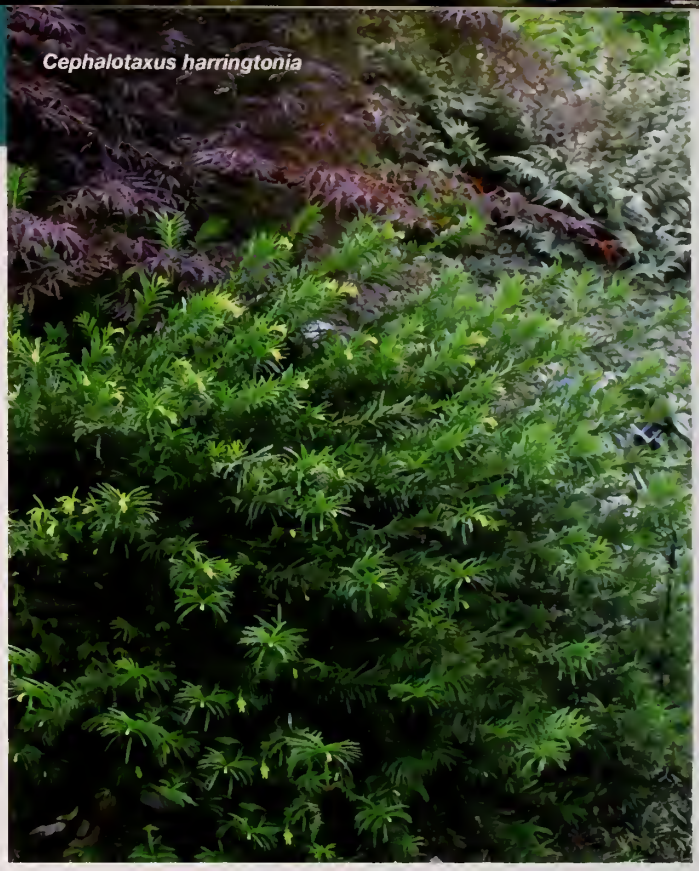


Magnolia virginiana

Photo courtesy of www.songsparrow.com



Metasequoia glyptostroboides


Cephalotaxus harringtonia

Carpinus japonica (Japanese Hornbeam) —**A shade-tolerant small tree with interesting ornamental fruit**

This hornbeam is a small, deciduous tree characterized by a rounded, wide-spreading habit. Its serrated foliage is dark green in the summer and turns yellowish in the fall. In spring, Japanese hornbeam is profusely adorned with thumb-sized, cone-shaped nutlets in shades of cream, tan, and green, which turn brown upon maturity and persist into fall. Its exotic, Asian demeanor makes it a desirable understory or small accent tree. It grows 25 feet tall by 15 feet wide in full or part-sun and is hardy in Zones 4 to 8.

Notes Andrew Bunting, curator at the Scott Arboretum of Swarthmore College, "At both the Arboretum and along Swarthmore's streets, we have used *Carpinus japonica* as a small street tree for tough urban situations. It is perfect as a street tree because it's maximum size is shorter than most power lines. It is also tolerant of urban pollution, salt spray, poor soils and compaction. Ornamentally, I like it for its dark green corrugated leaves, smooth gray bark, and interesting, pendulous fruits. It also has a nice yellow in fall."

SHRUBS

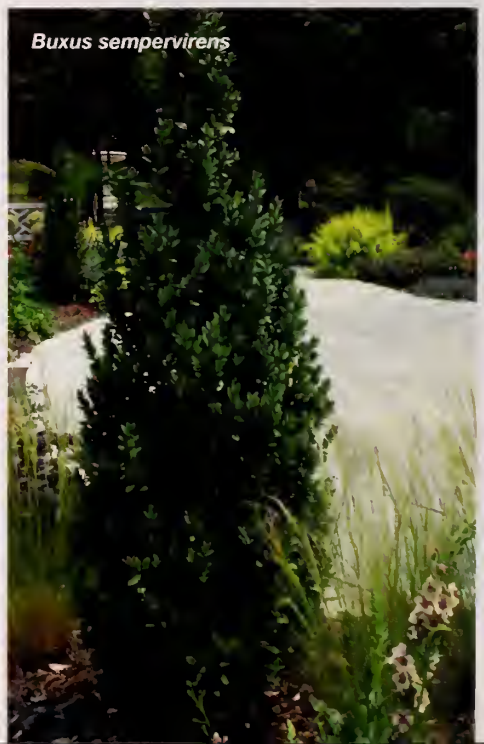
Cephalotaxus harringtonia 'Duke Gardens' (Plum Yew) —**A pest-resistant shrub to replace your deer-munched yews (*Taxus* sp.)**

Discovered in Georgia's Duke Gardens in the 1950s, this plum yew is a small spreading conifer that, unlike the common yew, is blissfully deer resistant. Its dark green needles and rounded, vase-like shape make it useful as a small accent plant, growing 2 to 3 feet in height and 3 to 4 feet wide. 'Duke Gardens' is identified by a more disciplined upright habit than 'Prostrata' and is useful as a foundation plant or in a mass planting. It's best sited in light shade in well-drained soil, although it will tolerate heavy shade.

Says Paul W. Meyer, the F. Otto Haas Director at the Morris Arboretum of the University of Pennsylvania, "'Duke Gardens' has wonderfully clean, glossy, evergreen foliage. Its low-growing habit makes it useful even in a small garden, and it performs well as a classic foundation planting under windows. Its resistance to deer browsing and relative tolerance to wet or heavy soils makes it a good alternative to low-growing yews, where these issues are problematic. It provides an evergreen foil to winter interest plants like winterberry holly and Chinese witchhazel. Here at the Morris Arboretum we use it as a shrubby groundcover on a steep bank."

Buxus sempervirens 'Dee Runk' (Boxwood) —**Makes a striking vertical accent with cool blue foliage**

Need an "exclamation point" to highlight a new planting? If vertical is what you're looking for, then check out 'Dee Runk'. This boxwood is an upright, conical evergreen shrub with blue-green foliage. Deer resistant and pollution tolerant, 'Dee Runk' adapts well to full sun and poor soils and is a reliable, stately choice for the formal garden or foundations, as a specimen, or in containers. It grows to 10 feet tall by


Buxus sempervirens

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3 feet wide, will tolerate a range of light conditions, and is hardy in Zones 5 to 8.

As Steve Mostardi of Mostardi Nursery in Newtown Square remarks, "Other than its humorous name (which the Gold Medal committee members had a fun time with), 'Dee Runk' has a number of useful features and improved characteristics which make it "best in class" in upright boxwoods. In trials, it proved to be the most adaptable to sun and heavy soil conditions. 'Dee Runk' also tolerates shade and is deer-proof. The slender, upright shape is just right for foundation plantings with limited space. What more could a homeowner ask for?"

For more information, visit *www.goldmedalplants.org*

PHS is grateful to the many individuals and organizations that help support the Gold Medal program. The **Gold Medal Plant Award Committee,** a volunteer panel of horticulturists, nursery owners, landscape professionals, and home growers, meets twice yearly to select new plants. The **Chanticleer Foundation** provides financial support for the program and highlights Gold Medal Plants at Chanticleer . . . A Pleasure Garden in Wayne, PA. Staff and members of the Pennsylvania Landscape & Nursery Association help force plants and donate plants each year for the Gold Medal exhibit at the Philadelphia Flower Show.







Story by Laura Beitman

The roofed paradise of Dennis McGlade (pictured right)

PARADISE ON THE ROOF

There is a whole other world that exists in Philadelphia, high above the sidewalk and pleasantly removed from life below. It's a place where herbs stretch toward the hot sun, flowers blow in the breeze, and patio chairs, tables, and garden decorations sit snugly against the backdrop of the city skyline.

Increasingly, Philadelphians are discovering the charm of rooftop gardens. Whether expansive or cozy, these gardens in the sky may be the only option for city residents who don't have a yard. But before you build up, consider a few major factors.

WEIGHT

Sitting in a lawn chair and looking across South Philadelphia through tinted sunglasses, Dennis McGlade says his first step toward creating his rooftop garden was to call an engineer.

His four-story row home near Cianfrani Park was already outfitted with a deck, and he wanted to double-check how the roof's weight was transferred to the load-bearing walls below. The engineer determined that the deck was built like the floor of house—stretching from one end of the home to another—and plenty strong enough to sustain his vision of colorful potted plants and parties of up to 10 people. It's not that simple for everyone.

"You have to understand the load," says Dennis, a longtime resident and landscape architect who says he reserves his roof gardening just for fun.

His deck, a cornucopia of terra cotta and Chinese egg pots overflowing with herbs, hardy foliage, and colorful annuals, boasts a marble-topped table with a terra cotta Roman-style bust, a cast-iron table, and an umbrella.

Dennis grows hardy shrubs, including shrub roses, gold lace junipers, and red and yellow twig dogwoods from year to year. For color, he adds oleanders, mandevillas, and white heliotropes each season.

To keep things moist, he uses a battery powered 35-foot soaker hose set on a timer twice a day. He designed the garden to block out the unsightly antennas of neighbors. Over the years, Dennis says he has simplified the garden and scaled back on the parties: "When I first started I was into flowers, but carrying annuals up four flights of stairs got old fast. Now I focus on hardy foliage plants that don't require as much attention."

The roof garden's best feature? The breeze.

"It's always 10 degrees cooler than the street," says Dennis. "On the down side, because of the wind, the butterflies don't come up here. I guess they get blown to New Jersey."

"Increasingly, Philadelphians are discovering the charm of rooftop gardens."



Paradise on the Roof



restaurant's general manager. "But we went to plastic when two broke after being knocked down."

David, originally from Bolivia, designed the outdoor space, which he says is a must for living above the business. The rooftop deck, lined with a cast-iron fence, is outfitted with dozens of olive, fig, and maple trees (the olive and fig trees are brought inside in the winter). The space includes a Chinese-style "pagoda on a budget," including wooden deck chairs and a hot tub framed by moon flowers. The slow-growing olive trees are balanced out by fast-growing topiaries. For color, hydrangea bushes fit the bill.

"When Dave and I met, he was obsessed with topiaries," Jim says. "When we were traveling in Italy, I fell in love with olive trees and then we were obsessed with olive trees. Then David got a maple tree and we got obsessed with maple trees. We have eclectic taste."

Dealing with the wind is really about plant choice, they say. It was just too windy for banana tree leaves, which ripped. But the trial and error was worth it.

"Up here, I feel not only outside of the restaurant but outside of Philly," Jim says. "During sunset, the view of Camden turns into Prague."

WIND

Restaurant owners Jim Caiola and David Salama learned about wind the hard way. Five years ago, they built their fourth-floor apartment and rooftop garden above Beau Monde, their French-style crêperie in the Queen Village neighborhood of Philadelphia.

"We wanted real terra cotta," says Jim, a LaSalle University graduate who serves as the

Weight: Have a structural engineer or architect check your roof for its weight-bearing capacity. To lessen the weight load, use plastic furniture, lighter potting soil, and foam pots instead of terra cotta.

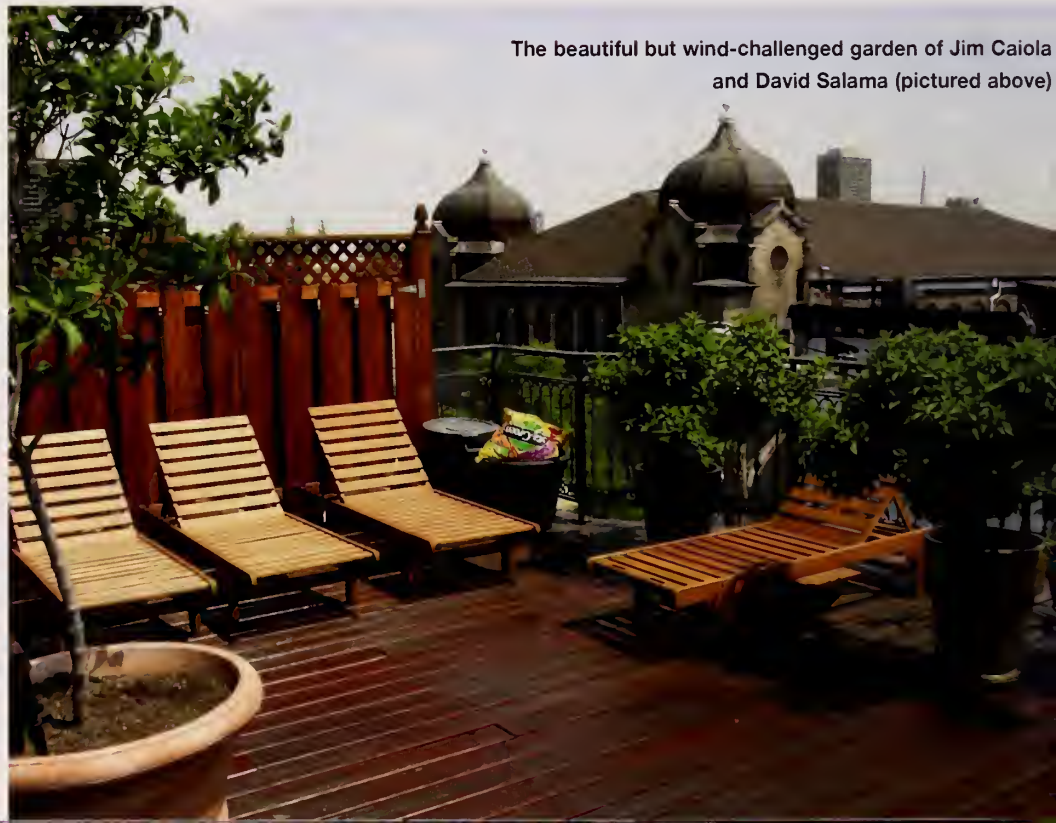
Wind: Pay attention to the type of plants you want to use. Banana trees and cannas leaves tend to rip. Place some plants against walls.

Water: Most experts recommend irrigation systems even if you have a spigot and hose. Roofs may have to be sealed. If hand watering, you need to water every other day. Choose plants whose water needs are compatible.

Sun: Choose plants like oleanders, mandevilla, and roses. Many rooftop gardeners also grow vegetables because they thrive in full sun.

Design: Make use of your best views, and if you don't like a container arrangement, you can always move things around.

Cost: Like any garden, set-up costs can be steep, but remember that you will enjoy it year after year.



The beautiful but wind-challenged garden of Jim Caiola and David Salama (pictured above)

Photos this page by Margaret Funderburg


Craig Drake

SUN

Looking through his floor-to-ceiling windows, Craig Drake says there's one major difference between his rooftop garden and others in Philadelphia. He actually lives in his.

A jewelry manufacturing executive, Craig says sunup and sundown are his favorite times of day in his adobe-style penthouse apartment in Rittenhouse Square.

"I like every spot," the longtime resident says. "I like it in the morning when the sun is just starting to lick the end of the deck. At night, I'm here all the time. It's exciting when the sun is going down."

In honor of Craig's Brazilian-born wife, the garden boasts hot colors, such as the annuals blue salvia and bromeliads, which are indigenous to South America.

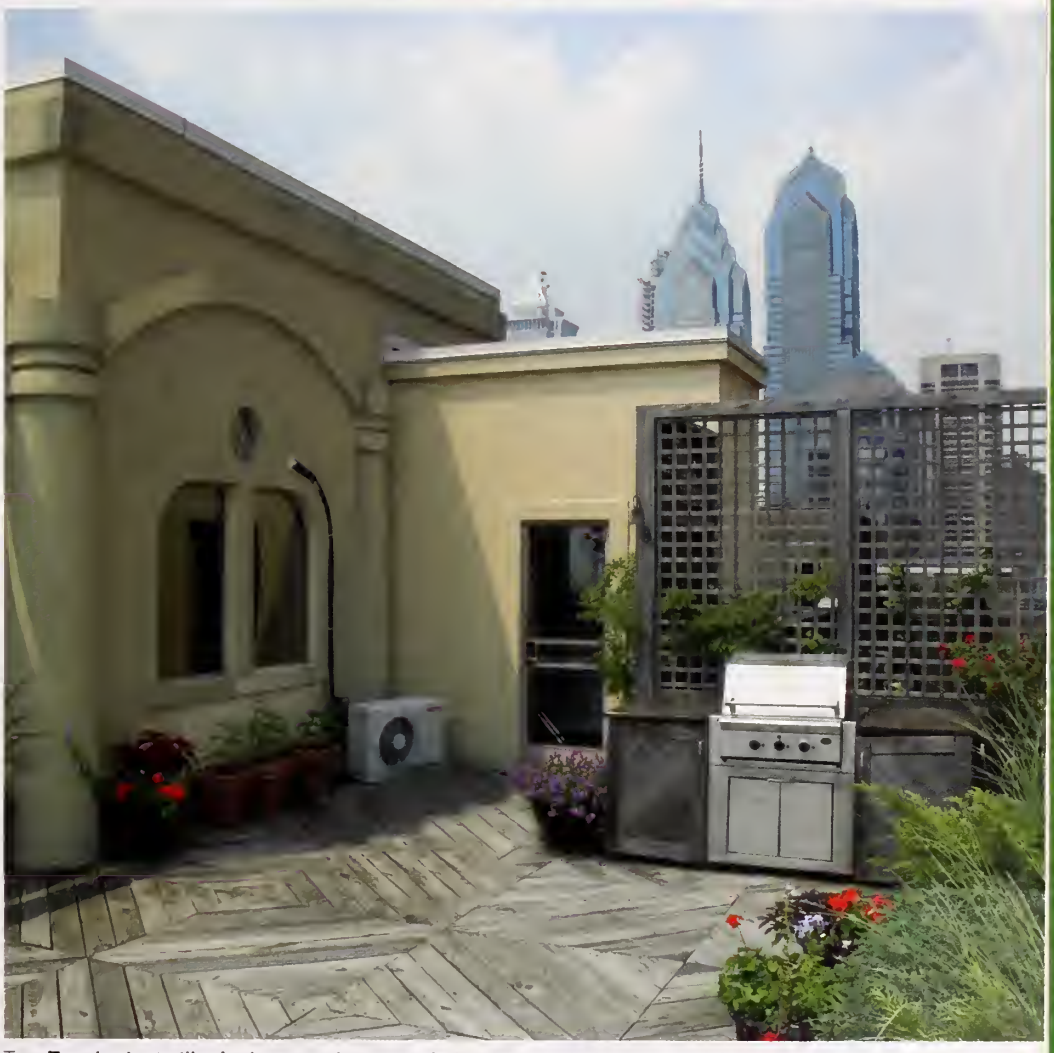
To deal with stressful conditions like heat and wind, the garden includes tried-and-true plants like junipers, grasses, geraniums, and super hardy vinca vine, according to Helen Pettengill, who manages the garden for Craig. "I try to combine them beautifully, playing off their texture and color," she says. "It's how you mix them that matters."

In a long bed, she combines junipers, grasses, and varieties of sedums (no taller than 12 inches) with orange cosmos in between.

Pettengill recommends staying away from delicate plants that can't handle the wind, making sure to consider height, as well as choosing colorful, tropical annuals that can withstand the intense sun.

Laura Beitman is senior public relations coordinator at the Pennsylvania Horticultural Society, and a freelance writer.





Top: **Tough plants like junipers and grasses help reduce wind damage in Craig Drake's garden**

Bottom: **A spacious deck garden for entertaining**



Botanical Bouquets

By Jane Godshalk

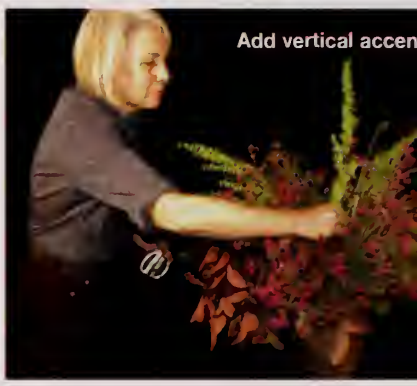
Harvest Bounty

Autumn is the time to revel in nature's abundance, and there's no better way to celebrate the harvest than to create a glorious bouquet with lively sunflowers (see p.18 for more about sunflowers). The challenge of working with these big blooms lies in making room for their large stems and supporting their heavy heads.











TIP: The abundance of flowers will make this a very thirsty arrangement. Check water level daily and replenish as needed.



STEP 1: GATHERING MATERIALS

- Clippers or floral shears.
- A large basket, pot, or bowl. (If not watertight, line with a bucket or waterproof liner.)
- Sunflowers (10 to 20 stems, depending upon size of container and size of flower heads).
- 8 or more woody branches about 24 inches tall with leaves and crossing stems (ex. beech, smokebush, pear).
- Grasses and/or wheat.
- Filler flowers, such as celosia, amaranthus, wax flower or liatris.

STEP 2: CONDITIONING

- Harvest all materials in early morning or evening.
- Branches and sunflower stems should be split and placed in warm water for 4 to 6 hours or overnight. Strip all foliage below water line.
- Grasses should be put into water as soon as they are picked and will benefit from a dip in vinegar or alcohol.
- Cut and place other flowers in warm water for a few hours or overnight.

STEP 3: ARRANGING

- Fill pot with water.
- Create a sturdy grid with crossing stems and leaves. You may remove excess leaves, but leave all branches for support.

Completed design contains smokebush, ornamental pear, sunflowers, wheat, celosia and wax flowers.







Show Plants

By Ray Rogers

Cacti & Succulents

Like a lot of people, I'm mad for cacti and other succulents. Their sculptural shapes and wildly diverse flowers intrigue me, so they've made up a large portion of my Philadelphia Flower Show entries for several years. In fact, most of my year-round, greenhouse-grown plant collection consists of them.

So, with the approach of autumn's lower light levels and cooler temperatures, they will all begin slowing down and going dormant, right? Wrong. A surprising number of them—all "other succulents," not cacti—are about to resume active growth after spending the warm months in semi-dormancy. This seemingly unnatural growth pattern has required me to do a little research and observe my plants carefully.

Photos by Ray Rogers



Above: **Patient hand-pollination over two years and plenty of water and fertilizer in summer resulted in the author's rosette-winning specimen of *Mammillaria prolifera*.**



Right: **Unlike cacti and some other succulents, aeoniums grow actively in winter and rest in summer. That fact helped the author produce this winning specimen of *Aeonium* 'Zwartkop' at the 2007 Flower Show.**

These days, conducting research is often a matter of going online and typing in a few keywords. That's how I rediscovered an excellent source of information on succulents. The website, *www.highlandsucculents.com*, provides useful information on the fine points of dormancy and provides an extensive list of genera, including summer-dormant and winter-dormant members. Simply put, summer-dormant (or winter-active) plants need relatively little water and fertilizer from about April to September in the Delaware Valley area. However, they benefit from ample amounts of water and fertilizer from October to March. The opposite applies to winter-dormant succulents (including virtually all cacti).

But plants don't read books or go online, so a key to success with cacti and other succulents (and with any plant, for that matter) is to "read" them: watch how they respond to environmental conditions and the specific care you provide them. So, while some of my summer-dormant *Haworthia* and *Aloe* plants grow actively during cooler weather and take a summer rest, others remain more or less active throughout the year. That means I must pay attention to their individual needs and not just slavishly follow broadly drawn rules. (This is even more pertinent to those of you who grow indoors under lights, where some plants might never go dormant.)

Speaking of broadly drawn rules, please allow me to disabuse you of another widely held misconception about this group of plants: that they all require hot, desert-like, intensely sunny conditions. Not so. I've watched some South American Andean cacti turn to mush in high summer heat, and many euphorbias, haworthias, and holiday cacti will suffer a major case of sunburn unless shaded from strong sun. Many "wild" cacti seedlings spend their first few years in the shade of deciduous plants, so it helps to provide young cacti a shady spot in summer. As for their dormancy patterns, it pays to learn about a specific succulent's heat and light requirements and to observe the plants under your conditions.

All told, I hope you get as much enjoyment from growing these plants as I do. And, as this is my final column for the year, I'd like to say that it's been terrific fun sharing some of my "Show Plants" experiences with you. See you at the 2008 Philadelphia Flower Show!

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(See page 8 for details)

WHO MAY ENTER
- Amateur* photographers ages 18 and over (*those who earn less than 1/4 of their annual income from photography).
- Employees of the Pennsylvania Horticultural Society and its affiliates are not eligible.

SUBMISSIONS
- Photographers may only enter images as 4x6-inch or 5x7-inch prints, either in color or black-and-white.
- IMPORTANT: On the back of each image, you must write your name, address, email and/or phone. *Optional:* You may also include technical information about the photograph (camera type, f-stop, speed, film type, etc.), as well as background information.
- Original images may be shot on print film, slides, or digital cameras, but all submissions must prints as stated above (no slides or CDs accepted).
- All photographs must be previously unpublished.
- All photos must have been taken within the past three years (since August 1, 2004).
- Photos may eventually be mounted on cardboard if we choose to display them.
- If you'd like your images returned, please enclose a SASE with your submission.
- Photos that violate or infringe upon another photographer's copyright are not eligible for entry.
- The Pennsylvania Horticultural Society is not responsible for loss of or damage to any photographs submitted for the contest.

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*Publication will occur in PHS's *Green Scene* magazine (Jan/Feb '08 issue) and on the PHS website.

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BIG IDEAS FOR SMALL GARDENS

By Dan Moise



East Oak Lane resident Alex Pollack thought he had been involved with everything PHS has to offer. He was a Tree Tender. He volunteered at the Flower Show. He even helped out at the Kids Grows Expo. So when PHS launched the City Gardening Series in 2002, Alex knew he "had to give it a try."

The City Gardening Series offers free lectures, tours, and demonstrations designed for people who garden in small spaces. Chanticleer, a pleasure garden in Wayne, PA, supports the series, which has expanded to become integral to PHS's outreach efforts. "At the start of the program we had 40 classes a year," says Marilyn Reynolds, PHS project coordinator. "We've now doubled that."

The Free Library of Philadelphia co-hosts the series, offering evening classes at neighborhood branches citywide. Topics include growing cacti, designing hanging baskets, container gardening, and starting seeds, to name just a few.

Men and women with extensive horticultural training lead the classes. Marilyn says, "Our roster of presenters includes garden writers, landscape architects, and horticulturists. They are skilled speakers who know how to share their knowledge with amateurs."

In addition to lectures and demonstrations, there are also tours of popular local gardens. Throngs of eager people board chartered buses for daytrips to Triple Oaks Nursery and Herb Farm, Awbury Arboretum, Pennsbury Manor, and, of course, Chanticleer.

Anne Sims, visitor services manager at Chanticleer, says, "It's always great having the City Gardening Series folks out to Chanticleer; they are an engaging and animated group. On their visits, we like to pass on tips that can be applied to their home gardens."

Each session of the series ends with a raffle for items related to the day's topic. The prizes often include books, tools, seeds and plants.

On average, 30 people attend each event. Some show up occasionally, while others wouldn't dream of missing a single meeting. These individuals are affectionately known as "the regulars."

Unsurprisingly, Alex Pollack is a "regular." He says, "What keeps me coming back is the excellence of the speakers. They know their stuff, and I always leave having learned something new."

For Marilyn, her favorite aspect of the series is how it brings people together: "I've witnessed friendships form among people from all walks of life. They share tips and information and even visit one another's gardens."

City Gardening Series events can be found online at *www.pennsylvaniahorticulturalsociety.org* (click on "Calendar"). For more information, email *citygardening@pennhort.org* or call 215-988-8872. These events are free and open to the public, unless otherwise noted.



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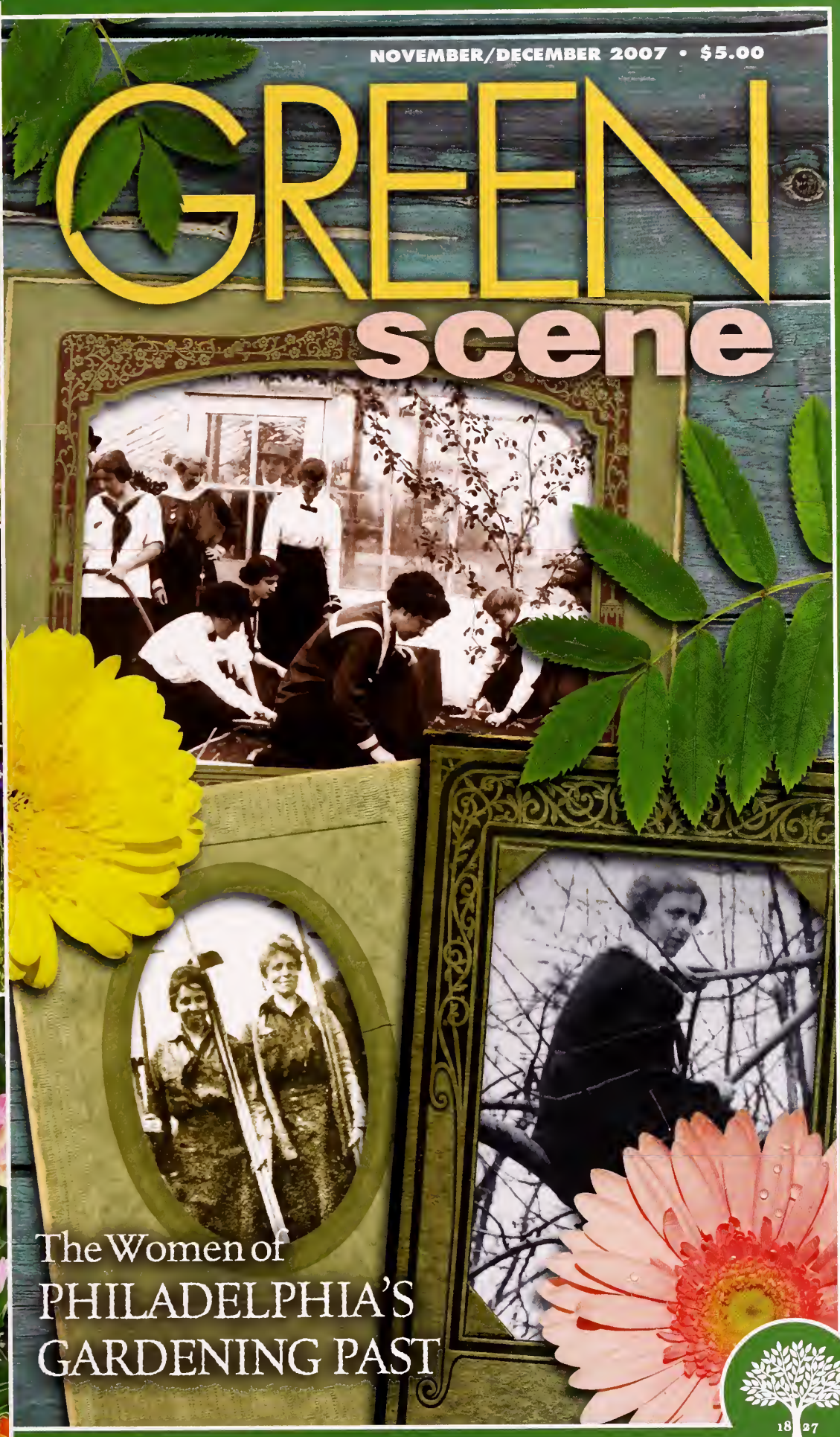
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Contents

FEATURES



10 Cultivating Cranberries
Everybody enjoys a helping of cranberries while partaking in the Thanksgiving feast, but how many stop to appreciate the storied history of this tart and tantalizing fruit? Lorraine Kiefer wades through the bogs of southern New Jersey to pay homage to the brilliantly red berry.

16 Gardening from the Heart
A great garden doesn't just catch your eye, it stirs your soul. Tucked away behind a wall of wisteria and delphiniums, the Main Line home of Daria and Andy Pew has exactly that effect, as practically every blossom has a story behind it. Daniel Moise tells the tale.

20 Pioneering Women
Philadelphia's gardening legacy would be nothing without the intrepid women of the past century who helped shape the gardening scene in our region. Coupling vivid stories with photos of a long-gone era, Ilene Sternberg shines a light on the contributions of these horticultural heroines.

26 Dealing with Deer
Deer may be elegant and adorable, but—as gardeners know—they're also major pests! Fortunately, avid bulb growers John McClain and Mitch Prince have discovered secrets for keeping deer at bay and share them here.





COLUMNS

6 The Potting Shed

32 Basic Botany
Considering the Climate

34 Botanical Bouquets
Warming Up to Winter

38 The Backyard
Playing at a Philadelphia Park

The Pennsylvania Horticultural Society motivates people to improve the quality of life and create a sense of community through horticulture.

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The Grape Vine that ATE MY HOUSE


Annual bindweed

Each June I usually take an afternoon, grab the loppers, and sweep my heavily wooded property for invasive vines. I failed to do that this year and, as I write this column in late summer, my landscape is under full attack. The wild grape vines are devouring a dogwood tree with their powerful tendrils. Spiky "mile-a-minute" vine is clambering up and over a fence with gleeful abandon. And my utility shed now has a *green roof*—alas, not the environmentally friendly kind, but a fast-moving creature that is quite enjoying the view up there.

Had I done my seasonal cut-back eight weeks ago, this wouldn't be such a dramatic situation. But within that short time, the vines have begun a ferocious assault, so much so that there's annual bindweed twining itself up each blade of my ornamental *Miscanthus* grass. Now *that's* tenacity. In some ways, you have to admire the botanical aggression of these plants and their desire to thrive and conquer all who stand in their way. Equally impressive is their ability to blend in with their environments—the way a grape vine's woody lower stem can hide itself within a maze of rhododendron branches is nothing short of brilliant.


Mile-a-minute weed

The issue now is how to get rid of them. The wrong way to remove a vine is to pull it from its tip. Doing so will only get you a few feet of vine before it snaps off, leaving its main stem happily hidden in the heart of a shrub. Yanking on an invasive vine's tip can also damage the branches of the host tree or shrub.

Instead, you must prepare to get dirty. Since many of us live in areas rife with deer ticks (and the threat of Lyme disease), you should cover up as much as possible before pruning—long pants, sleeves, socks, and perhaps a hat. Once you're properly attired and have armed yourself with your cutting implement of choice (hand pruners, loppers, or a small saw for thick grape vines), then your horticultural counter-attack may commence.

No pun intended, but to get at the "root" of the problem, you must literally find where the vine is growing *from*. In some cases, that is as easy as finding a single vine stem trailing down the trunk of a tree. At the base, you would simply cut the stem and pull its root out of the ground. (Just keep in mind that snapping a root underground can inspire dozens of new shoots, making the situation worse. Some horticulturists even recommend cutting the vine's stem a foot or two from the ground, and then treating it with full-strength Round-Up or a brush killer, but not everyone has the same comfort level with chemicals.)

However, if you're simply cutting or pulling vines out, you'll find that most aren't such willing victims. You may find a vine that has clambered over two other trees, and that its point of terrestrial origin is actually 20 feet from where you're standing. Or you could discover that those particularly hard-to-remove grape or honeysuckle vines are *inside* a large shrub, requiring you to actually climb into the shrubbery to find where the vine is protruding from the earth. This will take some time and a little sleuthing, too. But once you find it, feel free to cut the stem close to the ground, snap your fingers, and say, "Hah! Take *that*." If that's the vine's only stem, in due time the remainder will turn brown, die and crumble to the ground.

So heed my words: before you stand on your lawn in late summer like me, looking gormlessly at an azalea that was just eaten by a honeysuckle, make a mental note to tackle invasive vines earlier in the gardening year, say in late spring. Back then, it's a mid-sized, yet still perfectly manageable job. By the middle of summer, it's *war*.

Pete Brown
email: *greenscene@pennhort.org*



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SEEING THE FOREST



By Betsie Blodgett

Lloyd and Thacher Brown planted more than 1,000 native hardwood trees and shrubs this spring on their Devon, PA, property. However, they admit to having a hard time seeing the forest for the ... *tubes*!

"We live on a tube farm now," jokes Thacher, who serves on the PHS Council and Executive Committee. Hundreds and hundreds of 4-foot-high white plastic tubes now punctuate 5 1/2 acres along the banks of Darby Creek, which meanders through their property and is a prime habitat for wildlife, including brown trout.

Inside the tubes are 745 tree seedlings, including red maples, black willows, shagbark hickories, American sycamores, pin oaks, and other native hardwoods. Along with 315 native shrubs planted at the same time, these seedlings will form a "riparian forest buffer," an area of forested land adjacent to a body of water that provides a number of environmental benefits.

"It's designed to create a wildlife habitat," Thacher says of the deer-resistant trees and shrubs. "They were planted this spring, and green leaves started showing up in early June on the tops of some of the tubes."

Although the property is shaded with stately mature trees, deer have eaten the understory, creating a perfect environment for invasive plants like multiflora rose and Japanese bit-



Photos by Pete Pr...

A view down the tube



Tree tubes mark where the new understory will grow



A young tree emerges from its protective tube



Lloyd and Thacher Brown

tersweet—and a poor one for trout, nesting songbirds, and native flora. Lloyd, who was Flower Show Preview Committee Chair in 1999, wanted to return the wetland to its natural state.

Fruiting winterberry and chokecherry shrubs will provide food for songbirds. Tree roots will stabilize the stream banks, while leafy boughs will cool the water. Native hardwood leaves will feed aquatic insects, a food source for rainbow and brown trout. "More leaves, more insects, more trout," explains Sam High, district conservationist with the USDA's Natural Resources Conservation Service office in West Chester, who worked with the Browns to develop a conservation plan and provided a grant for the project.

Earlier this year, after a company called Weeds Inc. cleared the invasive plants, Williams Forestry & Associates in Millville, PA, prepared the wetlands for installation of the seedlings. "They just stuck them in the ground, tubes and all," Thacher says of the process, "In two years, everything will be out of the tubes and we'll have some sense of what it will look like." The plastic tubes will protect the young trees from deer browsing on the tender leaves and new growth, as well as from mice girdling the trunks during the cold winter months.

Adds Sam High, "This will take the woods back to what it might have looked like a couple of hundred years ago. It will provide a better balance for the future, too."

6 Decades of Perfection

Entering the Flower Show with Cecily Clark

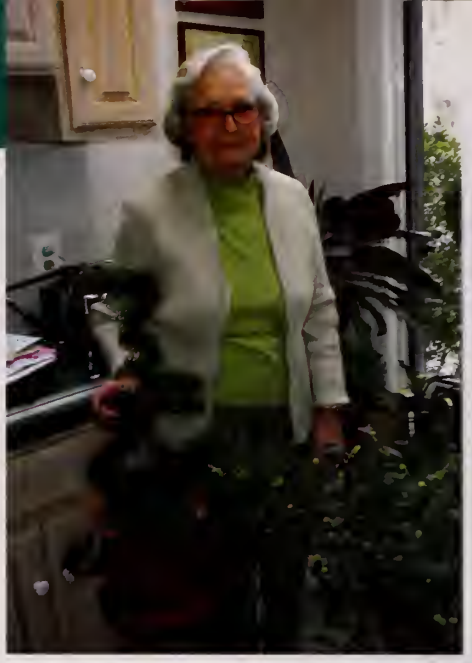
Cecily Clark's name is well known in Flower Show circles, and among her many horticultural achievements, this one might be the most impressive: she has been exhibiting at the Philadelphia Flower Show since the 1940s and has never missed *one*. "Back then, the Show was held in a hall that has long since been torn down," she recalls. "It was a building with beautiful French ironwork holding up the roof. I was a flower arranger at the time because back then, there were no horticulture classes."

By Daniel Moise

Today, with the Show now held at the Pennsylvania Convention Center, Cecily is known precisely *for* her horticulture, namely for amazing potted plants, some of which she has exhibited for years. Among her awards, she's won Best in Show four times and also received the Edith Wilder Scott Award, a very prestigious honor among plant entrants at the Show. The secret of her success? "My trick is to enter a plant in every class it can belong to," she says. "It's sort of a game and one I love to play."

In her current menagerie, Cecily has several trained topiaries, foliage plants, and one succulent. "I used to grow a lot of herbs, such as geraniums (*Pelargonium* sp.) and that rosemary," she says, pointing to the windowsill. "And also a dwarf myrtle (*Myrtus communis* subsp. *tarentina*). In her apartment, Cecily's collection of Show plants sits in a west-facing window that provides intense afternoon sun. She concedes that the heat is "not much help to the plants," but it reminds her to keep her plants well-watered, and she believes the moisture keeps bugs away. She also uses a fan to circulate the air. "Good air circulation makes a huge difference to houseplants," she notes.

Cecily readily acknowledges that some of the best tips she learned over the years came from fellow Flower Show exhibitors. "Sally Reath and Dot Keith were friends and inspirations," she says. "Dot once said that there's a temptation to propagate a plant from every piece that's cut. But you have to be disciplined and throw some out." She rotates her plants faithfully, but bears in mind something former PHS president Ernesta Ballard once told her,









This Show hat belonged to Cecily's late husband, John, a faithful member of the plant-staging team in Hall B

Left top: **This bonsai-like specimen is designed with No. 9 wire, which is hard to bend. At Christmas, Cecily adorns it with glass ornaments.**

Left middle: **One of Cecily's most notable plants began as a cutting from a wedding bouquet in 1988. Today it is shaped in a perfect circle, a difficult but rewarding shape to maintain.**

Left bottom: **'Yellow ripples' is a potted ivy from 2005 shaped somewhat like a figure eight.**

which is that "every plant has its good side."

When it's time to bring the plants down to the Convention Center, the pots are carefully transported in inverted cardboard boxes with holes cut in the top or packed with paper. For some plants, she puts a brick in the bottom of a bucket to hold up the plant and protect its limbs. She arrives at the Show the second the doors open, sometimes at 6 am. The best part, she adds, is "seeing my good friends again. It's like going back to high school. There's such joy among the exhibitors."

Finally, her advice to Flower Show newcomers is "Just do it! It's not so scary." She would also advise them to bring a notebook, claiming she has a pile of notebooks that list the favorite things she encounters on the Show floor. Cecily says if she were to enter the Show for the first time now she'd pick up one of the "Challenge Class" plants that are sold at PHS in September. "Everyone starts with the same thing," she says. "It's a wonderful way to build up a collection."

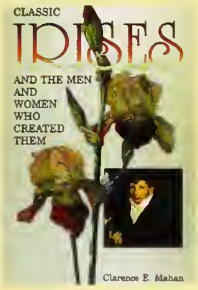
For all her endeavors, Cecily is clearly a plant lover first, last and always. She suddenly points to a *Euphorbia milii* sitting on her kitchen table and exclaims, "Look at this color—this is great."

The Gardener's Bookshelf

By Ilene Sternberg & Pete Prown

Classic Irises & the Men and Women Who Created Them

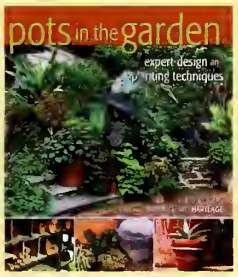
By Clarence Mahan
Krieger Publishing Company
(418 pp., $87.50)



International iris authority Clarence Mahan has conducted years of research, diligently plumbing French, British, and American primary and secondary sources, to produce this book. Perhaps only the most ardent iris fanatic (*you* know who you are) will be willing to spring for this 400-plus-page scholarly history—marketed as the first ever written—on garden irises. Mahan takes on the taxonomists (doesn't everyone?) and goes into delicious detail about the lives of the movers and shakers and breeders in the iris world since the early nineteenth century. Unquestionably, this book is an essential addition for any serious horticultural library, but even those with merely a passing interest in irises should find the anecdotes and garden gossip enlightening, engrossing, and entertaining.

Pots in the Garden: Expert Design & Planting Techniques

By Ray Rogers & Richard Hartlage
Timber Press
(248 pp, $29.95)



Ray Rogers, a veteran ribbon wrangler at everyone's favorite Flower Show, can argue for the title of "pot king" for his peerless potted plants. With this publication, he demonstrates that he also possesses excellent skills as a writer and teacher. With illustrative photographs, Rogers' book analyzes the aesthetics of good design and shares tips for selecting, planting, and arranging containers and their contents in the garden. It's helpful and inspiring information.



RUBIES of the PINES

Growing Cranberries in South Jersey

Story by Lorraine Kiefer



At a working cranberry bog in New Jersey's Pine Barrens, time stands still. During the long afternoons of Indian summer, a sea of glistening, jewel-like fruit sparkles in the sun, as growers harvest the glossy red berries that have delighted and nourished humans for centuries. Those who think of cranberries as a canned supermarket item would be surprised by this idyllic agricultural scene.

Despite the modern farming techniques found at the Joseph J. White Farm in Whitesbog, NJ, and other nearby growers, the history of the American cranberry dates back to the Native Americans. When preparing for long hunting excursions, tribesmen are said to have brought along *pemmican*, a dish made from dried deer meet and ripe cranberries. The fruit was later adopted by Colonial settlers, who lovingly referred to the berries as "Rubies of the Pines."

CRANBERRY CULTURE

The American cranberry (*Vaccinium macrocarpon*) grows on small evergreen plants in the acidic soil of southern New Jersey and other places along the Atlantic coast. These bogs are not really *boggy*, but actually have firm sand bases in which the cranberry vines grow. New Jersey is the third largest cranberry producing area in the United States with approximately 3,100 acres of cranberry bogs.

In the wild, cranberry plants typically grow near a river or lake that floods naturally in winter. On manmade farms, the bogs must also be flooded so a machine known as a wet harvester can operate and knock the berries loose. The floating berries at the White farm are gathered to one side of the bog, lifted into trucks, washed and rough-sorted in a central station, and shipped in bulk to the Ocean Spray receiving station in Chatsworth, NJ (the town of



Photo by Alan and Linda Detrick



A worker pulls a section of "cranboom" into the harvest ring. This will be pulled by hand to push the fruit towards the elevators that lift the cranberries from the bog into trucks.

Chatsworth also hosts a large cranberry festival each October). A large-scale agricultural cooperative, Ocean Spray is a leading producer of canned and bottled juice drinks in North America.

Cranberry plants are low, creeping perennials that root freely via runners to form a dense mat. Each runner sends up many slender, 5- to 6-inch-high flowers, known as "uprights" or "fruiting spurs." Bees are the traditional pollinator for this plant, but with the 17 to 25 million flowers per acre on commercial beds, the natural bee population can't keep up, forcing many cranberry growers to rent honey bee hives. With good pollination, each plant produces fruit. Although there may be five or six blossoms per shoot, one to three

New Jersey is the third largest cranberry producing area in the United States.

Cranberries



Cranberries turn white when they are fully mature. Later, cold temperatures turn them red

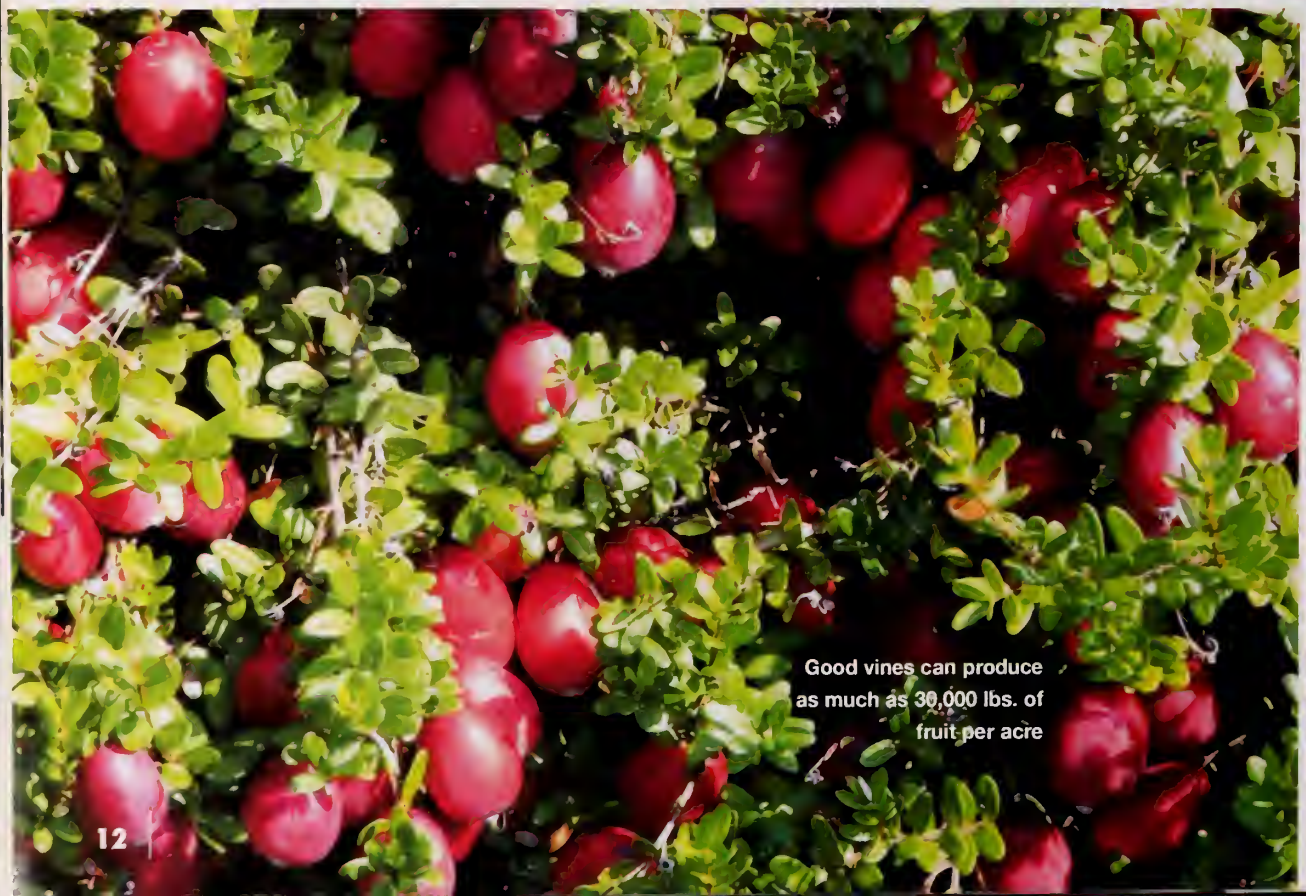
Photo by Alan and Linda Detrick



Joe Darlington and Brenda Conner are both 5th-generation cranberry growers



Spinning reels with horizontal bars knock the fruit off the vines



Good vines can produce as much as 30,000 lbs. of fruit per acre





Photo by Alan and Linda Detrick

full-sized berries is usually the norm. The small, oblong leaves of a cranberry plant are white in winter and turn brilliant green when spring arrives.

Although cranberries spend most of their life cycle on dry land, they are wetlands plants, and water is essential for cranberry production. There are several distinct times when water is needed: First, water provides frost protection at the beginning of the season. Water is then needed during the growing season, as the porous sand soils dry out quickly, and insufficient water can quickly injure vines. Since berries can be damaged by the heat when temperatures are above 85° to 90°F, water from sprinkler irrigation at the farm protects immature fruits from sunscald during New Jersey's hot summers. Large volumes of water are also required to flood the beds for harvest, usually 2 to 3 acre-feet. Finally, cranberries need a wintertime flood from December through April or May to protect the vines from cold-weather damage.

GROWING AT HOME

Fortunately, homeowners can grow cranberries without flooding their gardens, but there are some special considerations. Like rhododendron, mountain laurel, azalea, blueberry, and other woodlanders, cranberries are finicky about their soil. It must be very acidic (pH 4-5), very high in humus, moist, and low in fertility. To create these soil conditions, mix a generous amount of peat moss—humus that is low in nutrients—into the soil.



The berries are lifted out of the bog and trucked to the cleaning station



Photos by the Cranberry Connection LLC except where noted

Every four to six years during the winter months, commercial growers apply a layer of sand to their bogs to reinvigorate the vine growth and force the plants to produce uprights and berries. Homeowners may use sawdust, leaves, or pine needles to mulch their cranberry plants for winter.

Cranberry roots usually go only 6 inches deep, but their slender, evergreen stems spread over the ground, often growing a couple of feet or more in all directions each season. Small white flowers emerge in early summer, each of which nods downward from curved stalks. Later in the season, shiny red berries can be seen hanging on the wiry stems, and the cranberry fruits cling to the plant all winter.

BERRY DELICIOUS

Cranberries have very few calories and are rich in Vitamin C, but they are so tart that chefs often combine them with sugar. Those on restricted diets find that honey or sugar-free gelatin provide the same effect. Cooked cranberries also blend well with other fruits such as apples and oranges, as well as nuts.

When cranberries are added to vinegar, wine, or vodka, the color and flavor of the fruit is extracted into the liquid. Cranberry vinegar and oil makes a delicious salad dressing. Toss a handful of dried cranberries, goat cheese, and walnuts with crisp greens for a delightful fall salad.

In winter, consider stringing some cranberries with popcorn along the branches of a tree for the birds. These "Jersey jewels" can be threaded with a thin wire and incorporated into wreaths or heart-shaped trims for the Christmas tree. Indeed, there are dozens, if not hundreds, of ways to enjoy the venerable cranberry. Who would have thought you could get so much from such a small, unassuming fruit?

Cranberry plants are available year-round from Triple Oaks Nursery, 2359 Delsea Dr., Franklinville, NJ, 856-694-4272, *www.tripleoaks.com*. For more on the Joseph J. White Farm and cranberry harvesting in Whitesbog, NJ, also see Jane Pepper's article "Cranberries: A Growth Industry" in the September 1983 issue (available in the PHS McLean Library).



A close-up of the loading process.

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A Garden of MEMORY and MEANING

"The moment you think you've done everything in the garden, a new idea will come out of nowhere," says Daria Pew, describing her garden planning. And indeed, the two-acre Gladwyne, PA, property she, her husband and son call home displays several years' worth of actualized inspiration. Though dozens of garden enthusiasts have passed through on tours, the underlying symbolism and sentiment that imbue the gardens hold special meaning for the Pews.

When Daria first moved into the home 16 years ago there was nothing but lawn. She used trial-and-error methods at first, but once a bed of peonies took off there was no looking back. "I can't deny that I'm obsessed, I feel as though I've found my calling—but at least it's a healthy obsession!" she exclaims.

First, Daria set out to under-plant every tree. Mostly towering oaks, the trees now have ferns, hostas, or geraniums growing underneath, adding lushness and serenity to the landscape.

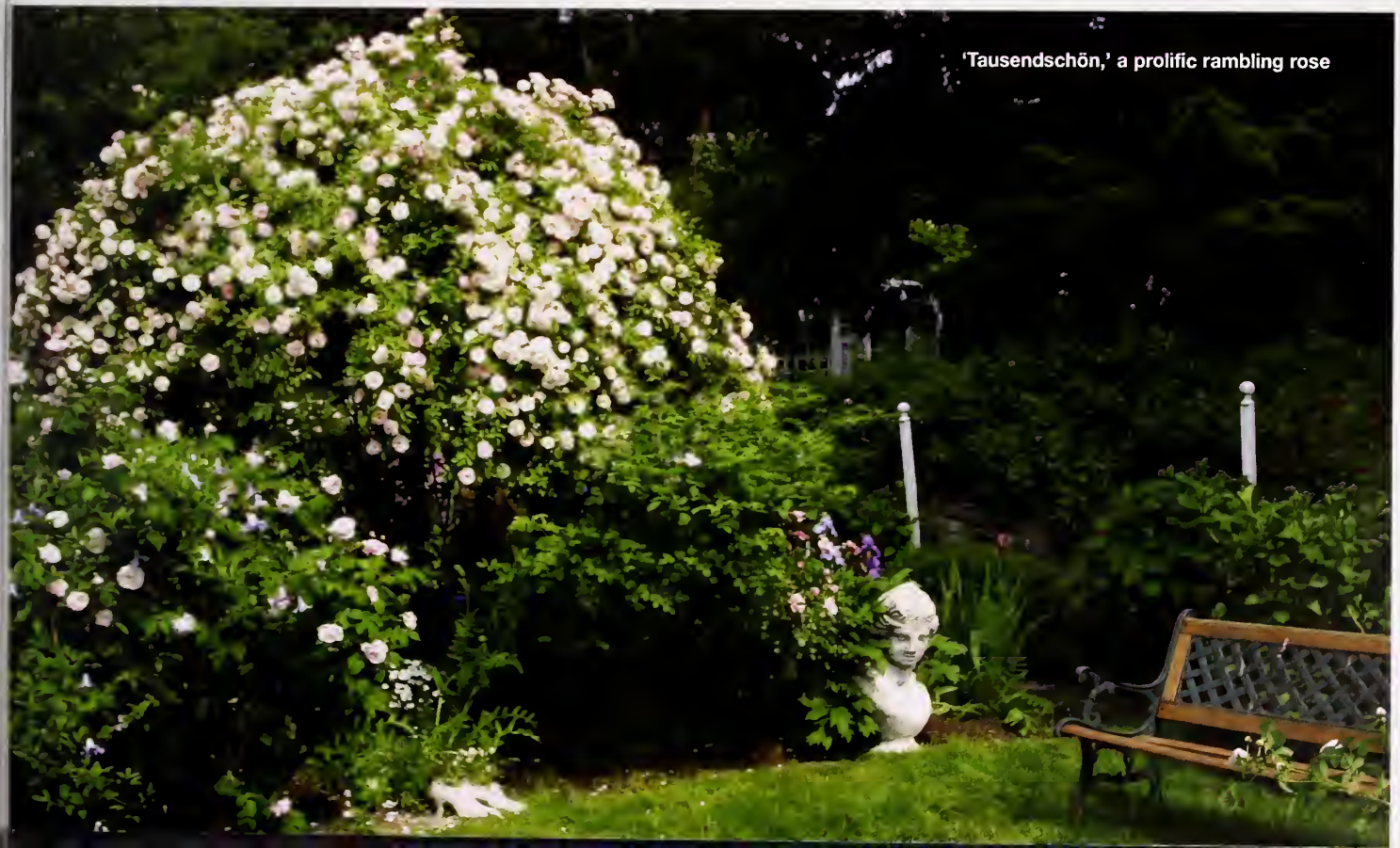
Assisting Daria in her gardening endeavors was her father, Richard, who passed away in March 2007. Daria describes him as multi-talented and attributes the property's beauty to his imaginative ideas and admirable work ethic. One of Richard's final projects inhabits the far end of the property near the swimming pool. It is a topiary dubbed the love garden due to the plants shaped as an *X* and *O*, representing a kiss and hug. The border of the garden consists of Korean boxwood, and the interior features an array of herbs. "When I look at this garden I see my father's influence. It is comforting, a way to keep his memory with us," Daria shares.

Other evidence of the Pews' affection for symbolism and heritage includes a bed of dianthus in the shape of a heart and, in the herb garden, an antique chair that once belonged to the mother of

"When I look at this garden, I see my father's influence."
—Daria Pew



Story by
Daniel Moise



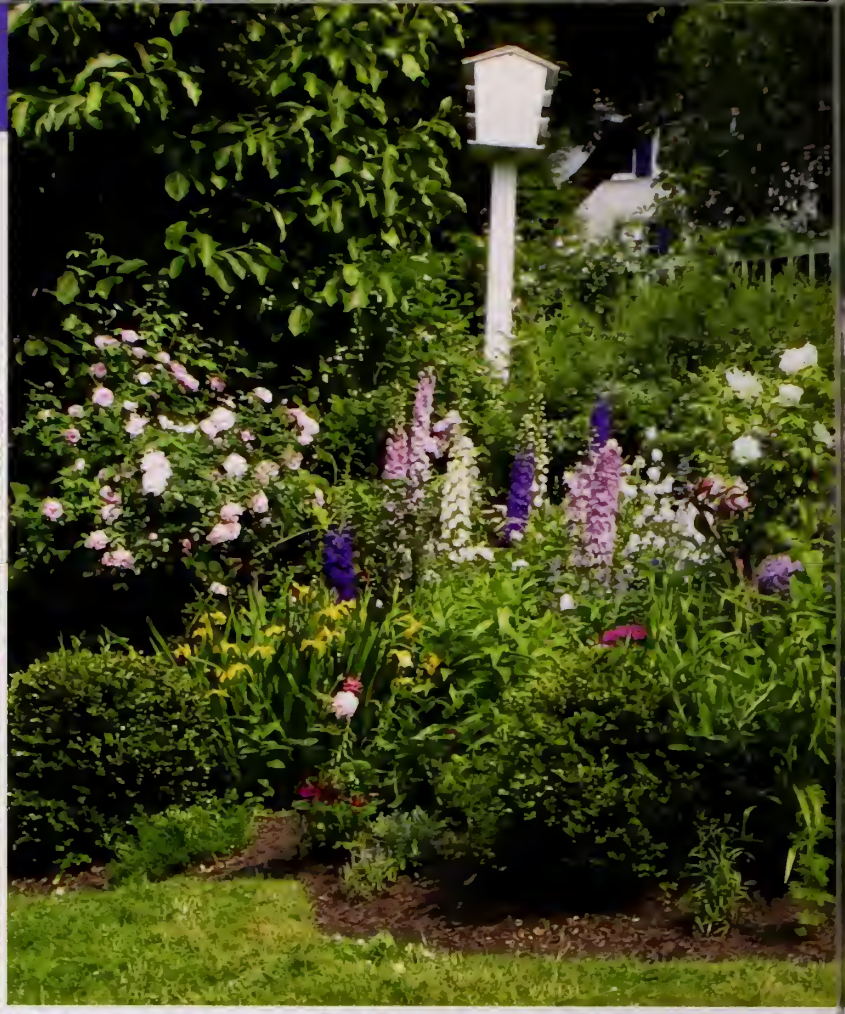
'Tausendschön,' a prolific rambling rose

Garden of Memories

Right: **Delphiniums, poppies, and alliums festoon the garden in late spring**

Below: **PHS President Jane G. Pepper (2nd from left) with the Pew family**







Photos by Pete Prown except where noted.





Above: **Whimsical garden sculpture by Marty Long**

Left: **Leadership Level members enjoy an evening in the Pew garden**

Daria's husband, Andy.

The garden has some entertaining elements, too: large-scale wooden carvings of popular fictional creatures adorn the property. Sculptor Marty Long created each of the five memorable children's characters, including the appropriately named Pepe Le Pew and Winnie the Pooh, the latter of which was commissioned to commemorate the birthday of Daria and Andy's son, Westy.

Owl from the Pooh stories sits in the front of the house, proudly perched in a curved garden full of tall species that buffer noise from the road. The area features wisteria, tree peonies, larkspur, and delphinium by the score. A variety of clematis grows out front and around the property, offering stunning purple blooms in late spring. Also featured are cranesbill, pale yellow irises, and forget-me-nots.

Overall, Daria's garden style evokes the aura of an English country cottage. The plants and landscape aren't severely manicured; rather they are able to thrive—and seem content and healthy as a result. An abundance of roses, such as moss roses and antique selections, adds to the cottage feel. The David Austin rose 'Constance Spry' is one of Daria's favorites.

But head and shoulders above the rest, roses or otherwise, is what Daria calls her pride and joy. The rambling rose 'Tausendschön' (the name means "1,000 beauties" in German) adds color and *joi de vive* with its countless blush-pink blossoms. The plant prospers in a tall, old umbrella stand in the backyard. 'Blue Eyes' and 'Blue Angel' clematis, planted in memory of Daria's father, grow nearby.

"Gardening is a very personal thing," says Daria. "What you like, someone else might not, but you have to do what's right for you. I like to incorporate plants and items that have personal significance and meaning. My garden tells my story."

HEROINES



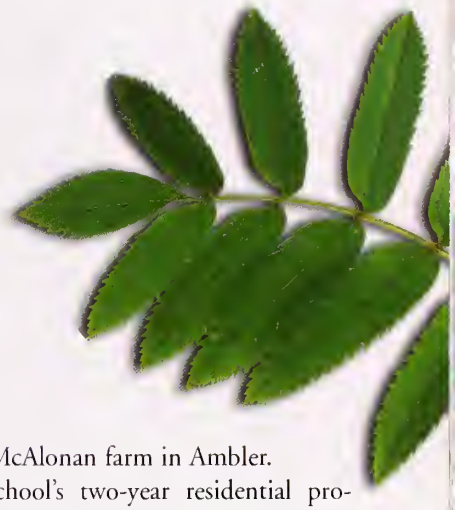






of HORTICULTURE

Honoring Women from Philadelphia's Gardening Past



Long before the modern women's movement, some formidable Philadelphia females were breaking new ground. Early in the twentieth century, these progressive women recognized that aside from the traditional teaching, nursing and charity work, horticulture could provide a vehicle for improving women's vocational prospects. They mobilized to educate gardeners, pioneered the garden club movement, and launched several vital organizations that transformed lives and landscapes. Though their names are unfamiliar to many, we should all doff our garden hats in appreciation to them. Their far-reaching legacy empowered women, widened career opportunities, and stimulated the kind of community activism that PHS's Philadelphia Green program exemplifies today.

AMERICA'S FIRST GARDEN CLUB FOR WOMEN

With a Tudor Rose and the motto *Furor Hortensis* ("Garden Mad") for its seal, the Garden Club of Philadelphia was formed in 1904 by Ernestine Abercrombie Goodman and Elizabeth Price Martin, becoming the first American club of its type for women. Meeting at the home of Letitia Glenn Biddle at Andalusia in Bucks County, the club set out to promote interest in garden design and management, encourage civic planting, and help protect wildflowers and native plants. *The Bulletin of the Garden Club of America* referred to its first president, Ellen Stuart Patterson, as "The Duchess of Chestnut Hill" and "The Mother of Garden Clubs" and declared that her "faithfulness, tact, charm and passionate love of flowers" was the club's chief inspiration and guiding spirit. Another of its founding members was the mother-in-law of current PHS president Jane G. Pepper.

The club studied horticulture and conservation and carried out numerous beautification projects, including the rehabilitation of Bartram's Garden. One member detailed the club's first attempt at civic planting in 1911: "After a precarious trip across the Schuylkill River in rowboats, [we] personally planted forsythia on Peter's Island which we still admire as we follow the River Drives to town." Considering the boned corsets, high-buttoned collars, long skirts, petticoats, hats, gloves, and umbrellas that were *de rigueur* at the time, it must have been quite an outing.

A SCHOOL OF THEIR OWN

A few years later, Jane Bowne Haines II founded the Pennsylvania School of Horticulture for Women (now Temple University Ambler) to "teach a practical remunerative art, offer possibilities of scientific and practical investigation, and open a new field of healthful labor for women," one where they could "live and dream, not be expected to do household work," and could focus on learning. Miss Haines lived part-time at Wyck in Germantown, home to nine generations of the Wistar/Haines family, where she managed a family nursery business prior to opening the school on the 71-acre McAlonan farm in Ambler.

The school's two-year residential program offered botany, horticulture, floriculture, fruit and vegetable growing, soil science, and farm management with optional courses in canning and preserving, beekeeping, and farm carpentry. (Students helped build the school's first greenhouse in 1911, which still stands.) For each lecture hour, students received two hours of practical training in the gardens and fields. In dark tunics, skirts to mid-calf, white shirtwaists, and high-top boots, students were considered suitably outfitted as dirt farmers living a wholesome country life in a country community. (Financial concerns led to the school's merger with Temple University in 1958.)

Haines once wrote, *"The natural gardener is a genius, born rather than made, with the solid head of a cabbage, the heart of a lettuce, the strength of an onion, the rooting qualities of a carrot, and the persistence of crabgrass."*



Story by
Ilene Sternberg





Right and below: **Students at the Pennsylvania School of Horticulture for Women (PSHW)**





All photos courtesy of Temple University Ambler Archives

Not surprisingly, Miss Goodman and Mrs. Patterson sat on the School of Horticulture's board of directors along with botanist, conservationist, crusader and educator Mira Lloyd Dock (1853-1945), the "Mother of Urban Forestry." When Dock joined the Pennsylvania Forestry Commission, she became the first woman ever appointed to a government post in the Commonwealth. Another board member, the multi-faceted garden expert Mary Helen Wingate Lloyd (1842-1934), had a remarkable "Iris Bowl" garden visited by thousands during the 1920s. PHS's McLean Library houses her collection of rare botanical works of the sixteenth and seventeenth centuries. Elizabeth Leighton Lee, one of the country's first landscape architects and the first practicing female landscape architect in Philadelphia, served as the school's director until 1924.

Louise Carter Bush-Brown followed for another 28 years, overseeing many changes and expanding enrollment. Co-author with her husband of one of the all-time popular garden guides, *America's Garden Book*, she also organized settlement house workers and garden clubs into the Neighborhood Gardens Association in 1953 to sponsor local beautification programs in low-income neighborhoods. (The Neighborhood Gardens Association remains active today.)

GARDENING FOR THE GREATER GOOD

In 1914, Jane Haines pushed to establish the Woman's National Farm & Garden Association (WNFGA), hosting a national gathering to discuss ways to unite horticultural and agricultural interests of city and country women. Some 400 attendees met in the School of Horticulture barn, which was decorated with rhubarb and dogwood blossoms, and discussed small fruit culture and raising broiler chickens for profit. Prolific author Louisa Boyd Yeomans King, onetime editor of *McCall's* magazine and an early advisor to the school, became president of the new association. Local VPs were Jane Haines, Mrs. Martin, and Miss Lee.

Lee and Beatrix Farrand were the first garden consultants to the Garden Club of America, which formed the same year "to stimulate the knowledge and love of gardening among amateurs; to share the advantages of association through conference and correspondence in this country and abroad; to aid in the protection of native plants and birds; and to encourage civic planting." The Philadelphia group and 12 other garden clubs met at Stenton in Germantown and elected Elizabeth Martin (this was one busy lady) as its first president. Ellen Patterson was honorary president until 1915, and Mary Lloyd, director from 1928-33, edited the club's *Bulletin* for *40* years.

World War I was the impetus to mobilize even further. The School of Horticulture



Members of the Women's Land Army during World War I



Gardening doyenne Jane B. Haines II



Students in a PSHW greenhouse

Elizabeth P. Martin

offered 12-week "Lieutenant's and Captain's" war courses in vegetable gardening, fruit growing, canning and preserving. Mrs. Martin also rallied her troops: "America is at war, and the Garden Club of America must assume what responsibility its name implies." She and Louisa King were made directors of the Bureau of Registration and Information of the National League of Women's Service under the U.S. Department of Labor, which, among other functions, "furnished garden clubs with information about planting, canning, and kindred activities."

The U.S. Council on National Defense requested that WNFGA organize various women's agricultural groups to form the Woman's Land Army of America. Spearheaded yet again by Jane Haines, this group trained 20,000 "farmerettes" to grow food for U.S. and European citizens and troops, preventing starvation for thousands of European families.

A MOST VITAL INFLUENCE

Elizabeth P. Martin served as president of the Garden Club of America until 1920. At her retirement, the group passed a resolution stating, *"Mrs. Martin's leadership from the very beginning of our organization has been our mainstay. During the war, our President not only kept life in the clubs, but made them powerful factors in food production. Since the war, she most ably presided over the Association in a time of rapid growth until now we properly call ourselves the most vital influence in all this land against out-of-door ugliness and for out-of-door beauty."*

At Elizabeth Martin's death in 1932, the flags in the City of Philadelphia hung at half mast.

The author wishes to thank Jenny Rose Carey, director of the Landscape Arboretum of Temple University Ambler, for her assistance with this article.

Touring through Philadelphia Garden History

In the Philadelphia area, Plant Lovers Discovery Tours offers self-guided excursions or group jaunts called **Progressive Women in Horticulture.** These tours celebrate these women and other trailblazers and the collaboration that made their achievements possible, exploring their lives and the places associated with them. For detailed itineraries, visit *www.plantloverstours.com*, or call Sharon Lee at 610-543-1024.

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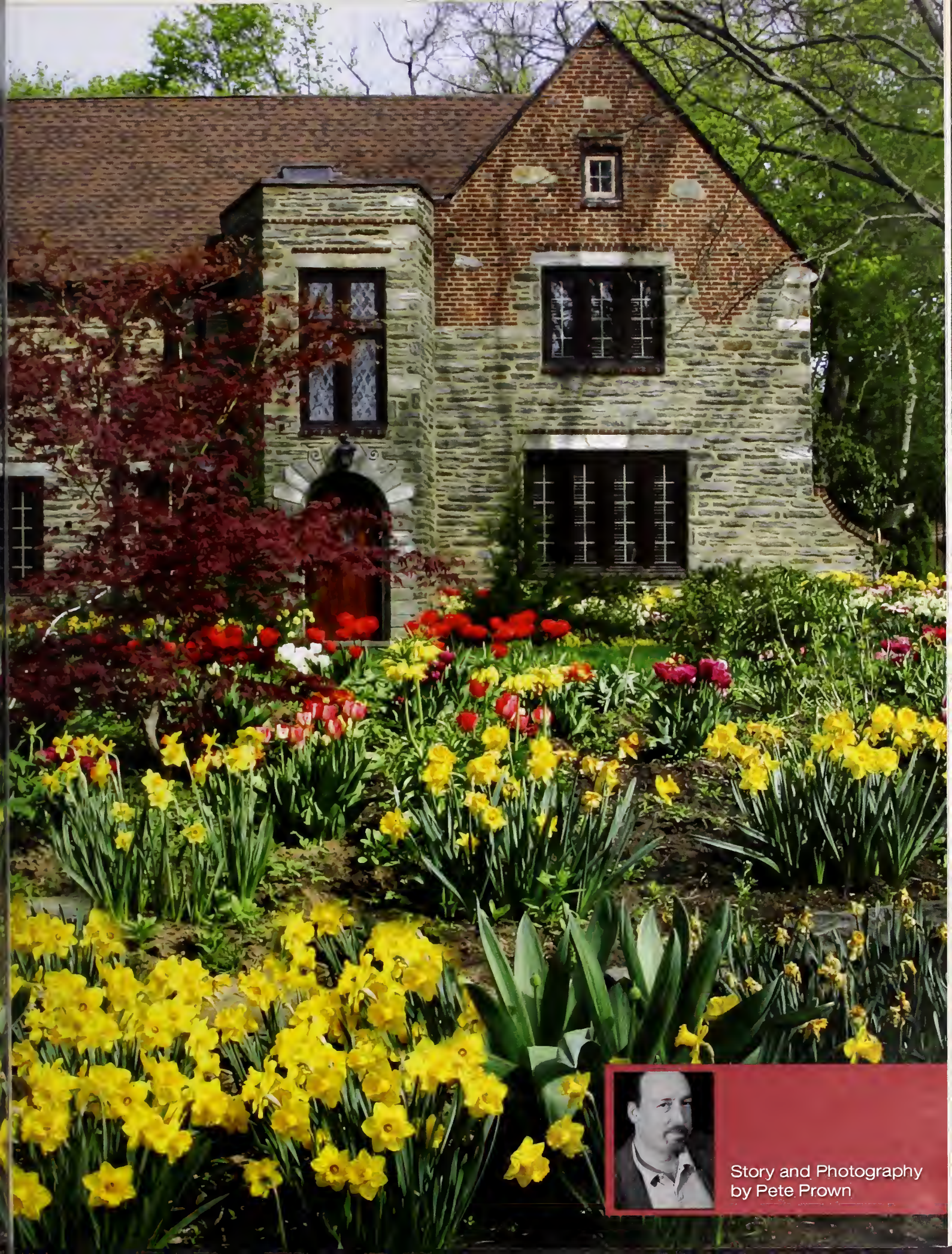
Planting & Protecting

Spring Bulbs

John McClain and Mitch Prince love to garden so much that they have more than one garden. In fact, they have more than one house, maintaining two primary residences in Philadelphia's western suburbs, each of which has gardens flush with spring bulbs by the score. But achieving those endless beds of color requires constant vigilance to keep deer from consuming the tender, delectable bulbs.



"Tilted Manor" in Wynnewood



Story and Photography
by Pete Prown

Planting Spring Bulbs

Purple larkspur is always a favorite



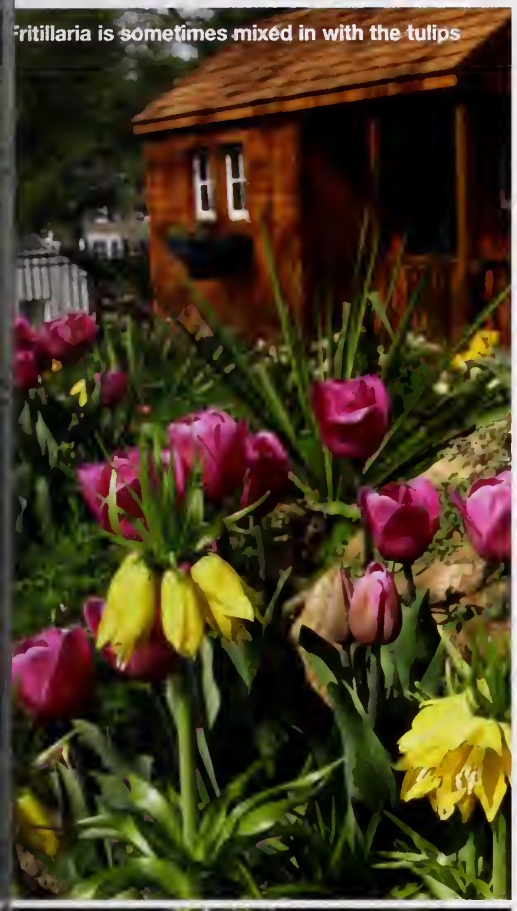
John McClain



Mitch Prince







Fritillaria is sometimes mixed in with the tulips



Fishing line is often used in their garden as a deer deterrent—the creatures don't like the feel of it and will retreat instead.

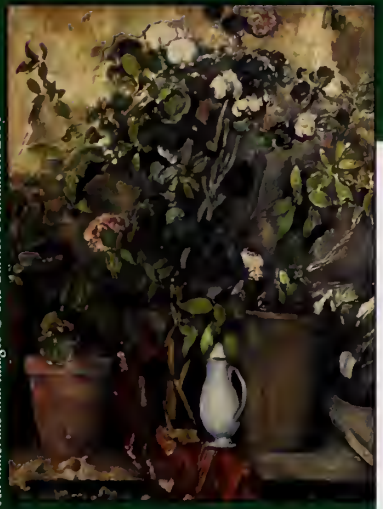
BULBS BY THE THOUSANDS

Both men practice law (bankruptcy and real estate) in Center City, though they joke that they sometimes spend more time gardening than working. John and Mitch's main house in Gladwyne is wryly called Tilted Acre, owing to a sloped backyard that drops off into woodland. In the space of just a few years, the two have transformed the hillside into a series of dramatic terraces with large retaining walls crafted by an Italian stone mason.

Within the beds at Tilted Acre are literally thousands of spring bulbs, including rare hybrid tulips, daffodils, alliums, fritillaria, and hyacinths. They even have a rare voodoo lily (*Dracunculus vulgaris*). Says Mitch, "It's a burgundy shade and blooms for slightly more than a week. The smell is rather foul, so it is advised that you don't grow it near your house. But we like it there, just off the porch—it's a conversation piece." Elsewhere in the garden you'll find gardenias, Japanese maples (*Acer palmatum*), nandina, and hundreds of violet larkspur blossoms that John liberally resows each year.

At John and Mitch's other property, a grand old house dubbed Tilted Manor, the two installed gardens along the driveway in spaces that were once pavement. Adorning the lawns are a variety of sculptures, notably a stork, dog, and other artistic animals made of copper. Daffodils and tulips are planted by the score, and much of the planting takes place between Christmas and New Year's Day in hopes they'll be ready for bloom in spring. "We once had 10,000 bulbs dropped off on the front yard, and that was just one of the shipments that year," John says. "I've planted as many as 1,000 bulbs a day. It's a lot of work, but very much worth the effort."

The Barnes Foundation



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Paul Cézanne, *Terracotta Pots and Flowers*, 1891-1892, BF235.

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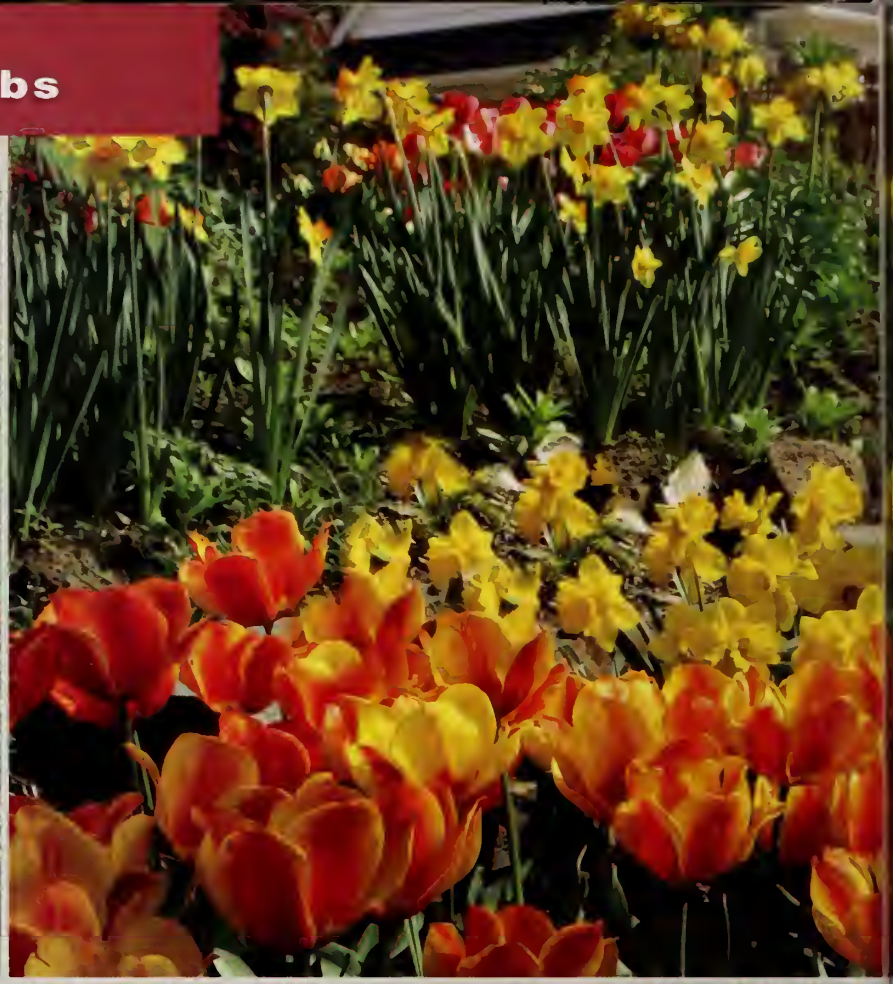
The Arboretum, which features an exceptional collection of rare trees and woody plants from all over the world, a fern collection, formal gardens, and a lilac grove, provides an unparalleled environment for horticulture education. The 12-acre Arboretum, which surrounds the gallery building, reflects and enhances the beauty of the art inside.

For information on visiting the Barnes Foundation please call 610-667-0290.
To learn about art and horticulture classes and workshops offered at the Barnes, please contact the Education Department at 610-667-0290, ext. 3825, or the Arboretum at 610-667-0290, ext. 1071.

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The koi pond at the Gladwyne property



OH, DEER!

John, in particular, is quite serious about deer control and employs a number of techniques to keep them from feasting on the bulbs sitting just under the soil. For example, the gardens include plenty of alliums, which are unappealing to deer, as well as peppermint because deer cannot tolerate the strong methanol scent. But John notes that peppermint is the only mint that has this effect (and it tends to overcrowd a garden bed, so you have to keep it in check). Garlic and onion also deter the deer. "But deer will eat anything if they're hungry enough," Mitch adds, "even hibiscus."

For repellents, the natural liquid product Deer-Out has earned a thumbs-up in John's book, and he says it has a far more pleasant odor than other products. They also use fishing line draped between trees, which browsing deer find unpleasant and avoid. While the two try to keep deer out, however, "Hummingbirds and butterflies are always welcome," John says.



"Tilted Acre," John & Mitch's house in Gladwyne



GARDEN CHORES

People who visit John and Mitch's properties can't believe there isn't a full-time gardener or a team of landscapers. Mitch does a lot of the hardscaping and stone work, while John is quite proud of his Kubota, a large tractor used for landscaping chores. "My neighbor says I need to see a psychiatrist since I spend so much time roto-tilling," jokes John.

The gardens change on a regular basis. Mitch says that John moves trees like other people move furniture. Even stone walls are taken down and rebuilt elsewhere. When it comes to planting and deconstructing garden beds, John says "it's easier putting one in than taking one out."

When it's time for planting bulbs each fall, John tills the soil weeks ahead of time and applies generous amounts of mulch. "But I don't worry about colors," he adds. "I like whatever color combinations sprout up, especially with the bulbs. I haven't seen any I don't like, and it's exciting because you never know what you're going to get."





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By Jessie Keith

Climate Change and Plant Phenology

During that stretch of uncommonly warm days last December, I strolled along the Brandywine River and saw an improbable sight: happily blooming snowdrops. "Wow!" I exclaimed to my husband, "What's with this bizarre balmy weather ... and what other surprises will it bring?" These questions inspired me to explore the effects of temperature change on winter dormancy and the timing of bud break, flowering, and fruiting, an area of plant science known as *phenology*.

DORMANCY

Dormancy occurs in perennials when the *meristems* (the growing points found largely at shoot and root tips) stop growing in response to environmental cues like temperature and light. For temperate plant survival, winter dormancy is as essential as sleep is for us human beings. Basically, buds are set in the fall, dormancy is maintained through winter, and buds break in spring.

There are two types of winter dormancy: *endodormancy* and *ecodormancy*. Both protect plants from untimely bud break, but each function differently. Then there's *vernalization*, the winter-chilling period that controls flowering.

Endodormancy is the deep dormancy required by many temperate perennials. It ensures that plants break bud after winter and is regulated by hormones in the terminal meristems (topmost buds). Endodormancy is initiated by cooler temperatures and shorter days and is broken by a period of chilling followed by longer days. Insufficient chilling reduces or disrupts bud break and decreases the plant's vigor.

Ecodormancy is a transient or light dormancy that's brought on by unfavorable growing conditions, such as cold temperatures, low light, or insufficient water. It can precede and follow endodormancy. Ecodormant plants will grow again when favorable conditions return.

Vernalization, like endodormancy, is controlled in the terminal meristems. Along with light levels, it controls flowering in many temperate species. It's especially vital for fruit and floral crops, like apples, cherries, and tulips. Chilling must occur below 45°F for 200 to 1,000 hours depending on the species, for flowering to occur.

Many plants experience all of these dormancy factors in the course of a season, but phenology can be altered in various ways if important environmental cues like temperature change rapidly.



Temperature increases can cause apple trees to bloom earlier

Photos by Jessie Keith

TEMPERATURE CHANGE AND PHENOLOGY

Global temperatures have increased 1°F since 1900 and are projected to rise up to 6°F in the next 50 years, causing the growing season to lengthen. How might plants respond?

Research suggests that spring bloomers will flower earlier. Dr. Abu Asab in Washington DC ran a 29-year study of trees' flowering patterns. By the end of the period, 100 tree species from 44 families bloomed three to five



December-blooming *Galanthus nivalis* may not be so uncommon in the future

days earlier. Likewise, a study of 385 British plant species, conducted by Dr. Alastair Fitter, showed they bloomed four and a half days earlier after just 10 years. Comparable results have been found in Central Europe and China.

Conversely, late-season bloomers may flower later. Dr. Elsa Cleland of Stanford University recently examined the effects of increased temperature on 12 prairie species. Plants responded differently based on their seasonal bloom times. Those blooming before the hottest day of summer flowered or fruited earlier, and those blooming after it flowered or fruited later.

Higher temperatures from the "urban heat island effect," in which large cities are hotter than their local surroundings, may intensify the effects on city plants. Studies in China, Europe, and North America found that trees like apple and cherry bloomed earlier in urban areas than nearby rural specimens did. Moreover, early spring ephemerals and insect-pollinated plants reacted more dramatically to higher urban temperatures than late spring bloomers and wind-pollinated plants.

Some speculate that warming will create untimely warm winter weather and increase frost damage as plants are coaxed into earlier blooming, but studies are inconclusive.

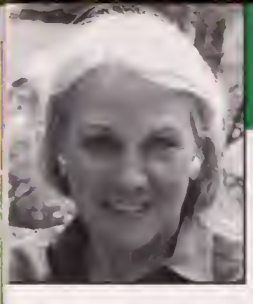
The consequences of temperature change on plant phenology are not yet fully understood. The 250,000+ plant species across the globe's diverse habitats will certainly react in different ways. Researchers suggest that growers keep personal flowering and fruiting records to track local trends.

As far as those precocious December snowdrops, their chilling requirements are short, so by early winter they are already ecodormant. This may mean more holiday snowdrops in years to come.



Late-summer asters like *Symphyotrichum novi-belgii* and other perennials may bloom later if summers heat up





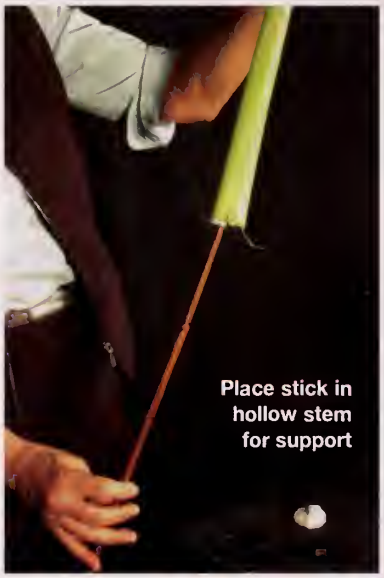
By Jane Godshalk

Beautiful Bulbs for the Winter Holidays

Amaryllis... or *Hippeastrum*? What is the correct genus name for this bulb? Although greenhouses often call both of these stunning bulbs "amaryllis," those that come from South Africa are actually *Amaryllis*, and those from South America are *Hippeastrum*. Structurally they are the same, and Dutch flower growers have solved the problem by labeling their flowers *Amaryllis/Hippeastrum*. To those of us who are not botanists, however, the name *Amaryllis* is considered acceptable for both.



Tall amaryllis in basket of greens



Place stick in hollow stem for support



Fill stem with water



Plug stem with cotton ball



Tie stems with raffia, ribbon or decorative wire



Alternative arrangement: Short amaryllis in glass vase

A SIMPLE WINTER ARRANGEMENT:

STEP 1 - GATHERING

You will need:

- Several stems of amaryllis
- A variety of greens. Here, you see boxwood, pine, rose hips, Christmas bush (*Ceratopetalum gummiferum*), and pine cones.
- A bowl or basket lined with plastic and filled with floral foam
- Stakes or sticks about the length of the amaryllis
- Cotton or cotton balls
- Clippers

STEP 2 - PREPARING

- Soak floral foam and cut to shape of basket or bowl.
- Select a basket lined with plastic (or use one with a plastic dish in it).
- Cut sticks or stakes to about two inches shorter than the amaryllis stems.
- Cut greens to varying heights.

STEP 3 - ARRANGING

- Add greens and berries and/or flowers to the basket, leaving space in the center for the amaryllis.
- Fill amaryllis stems with a little water and plug with cotton.
- Insert amaryllis stems into the center of the oasis by making a hole with your finger for each stem. Keep your thumb on the base of the stem until you insert it into the foam.
- Stems may be tied together with decorative cording, wire or raffia.

ALTERNATIVE DESIGNS

For a long-lasting show of amaryllis, cut the stems short and place them in a vase with a few greens and water. Here you see boxwood and pine. Make sure that your water stays clean by adding a teaspoon of bleach and changing it frequently. There is no need to stake shorter stems.

Another way to show off the dramatic amaryllis plant is to put the potted flowers into a basket, add a few greens (floral foam may be cut into pieces and put into plastic bags to hold greens), and tie the stems decoratively.

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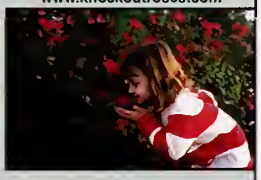


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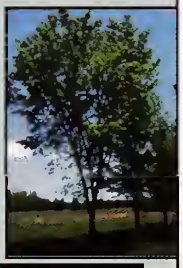


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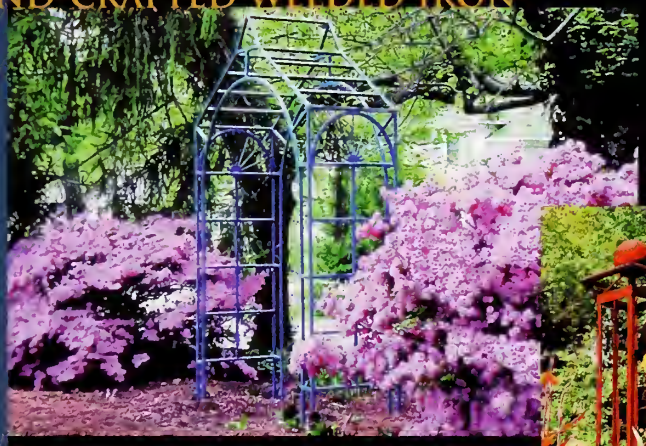
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NEW LIFE for a NEGLECTED CITY PARK

By Jane Carroll

For too long, the neighborhood park at N. 47th Street & Lancaster Avenue in West Philadelphia was no place you'd want to be. With its broken benches, decrepit playground equipment, dismal landscape, trash, and broken glass, Muhammed Park was a symbol of urban abandonment and neglect, a haven for drug dealing and other illegal activity. "You name it—it was going on there," recalls neighborhood activist Mike Cormany.

The seeds of change were planted about two years ago, when the Philadelphia Empowerment Zone (a federally funded redevelopment program) began to refurbish the commercial strip along Lancaster Avenue in collaboration with the city's Neighborhood Transformation Initiative (NTI). Through its NTI contract, Philadelphia Green started working with Cormany and other neighbors to clean up two vacant lots on N. 46th Street. The volunteers not only cleaned the lots, but also turned one into a "village square" for use as a community meeting place.

Attention turned next to the dismal Muhammed Park (formerly Durham Park). Philadelphia Green staff set up meetings with community residents to determine priorities for the site, and they decided the most pressing needs were new benches, a new playground, and long-overdue tree pruning.

"We started looking for partners," says Cormany, who is co-chair of the restoration committee for the nonprofit Philadelphia Weed & Seed, a program that focuses on strategies to reduce crime and revitalize communities.

And partners they found: The Empowerment Zone and the William Penn Foundation each committed funds for park improvements, adding to money provided by Philadelphia Weed & Seed. Project NEAT (Neighborhood Environmental Action Teams), an environmental education project of the American Cities Foundation that engages Philadelphia residents in stormwater issues, also made a commitment. It awarded $35,000 toward a new playground with a porous surface to help alleviate excess storm runoff.

Building on this support, the city's Department of Recreation donated labor to replace all of the wood on park benches, prune the trees, and remove the old playground equipment. One of its contractors installed the new equipment at no cost. The Department also hired a part-time seasonal maintenance attendant from the community to pick up trash. Crews from a work-training program called Ready, Willing & Able [*profiled in the Feb. 2004 issue*] helps keep the perimeter of the park clean and mowed. Neighborhood schools, churches, mosques, and other volunteer groups have become involved as well.

The new playground was unveiled in August, and neighborhood children were more than ready to try it out. Cormany says the spruced-up park has been in heavy use by people of all ages. "There have been summer camps there, a "Community Day" event, and a neighborhood bazaar," he says. "The goal is to continue to work with the community to encourage people to use the park. The more good things that happen in the park, the less it will be used for negative activity."

Philadelphia Green is now helping to organize a formal "Friends of Muhammed Park" group to ensure long-term stewardship for the park. The group will receive support through Philadelphia Green's Parks Revitalization Project, which helps reclaim community parks throughout the city and now includes more than 80 friends groups.

"It's very different from how we usually work," explains CR Robinson, a Philadelphia Green senior project coordinator. "Normally, we encourage park groups to partner their efforts with ongoing neighborhood development. In this case, existing neighborhood partnerships connected to the park, and from those efforts, a new park group is being formed. The improvements already made will build community confidence that something positive is being done. We hope to inspire and encourage people to start thinking about the future of the park. So, stay tuned; this is just the beginning at Muhammed Park."

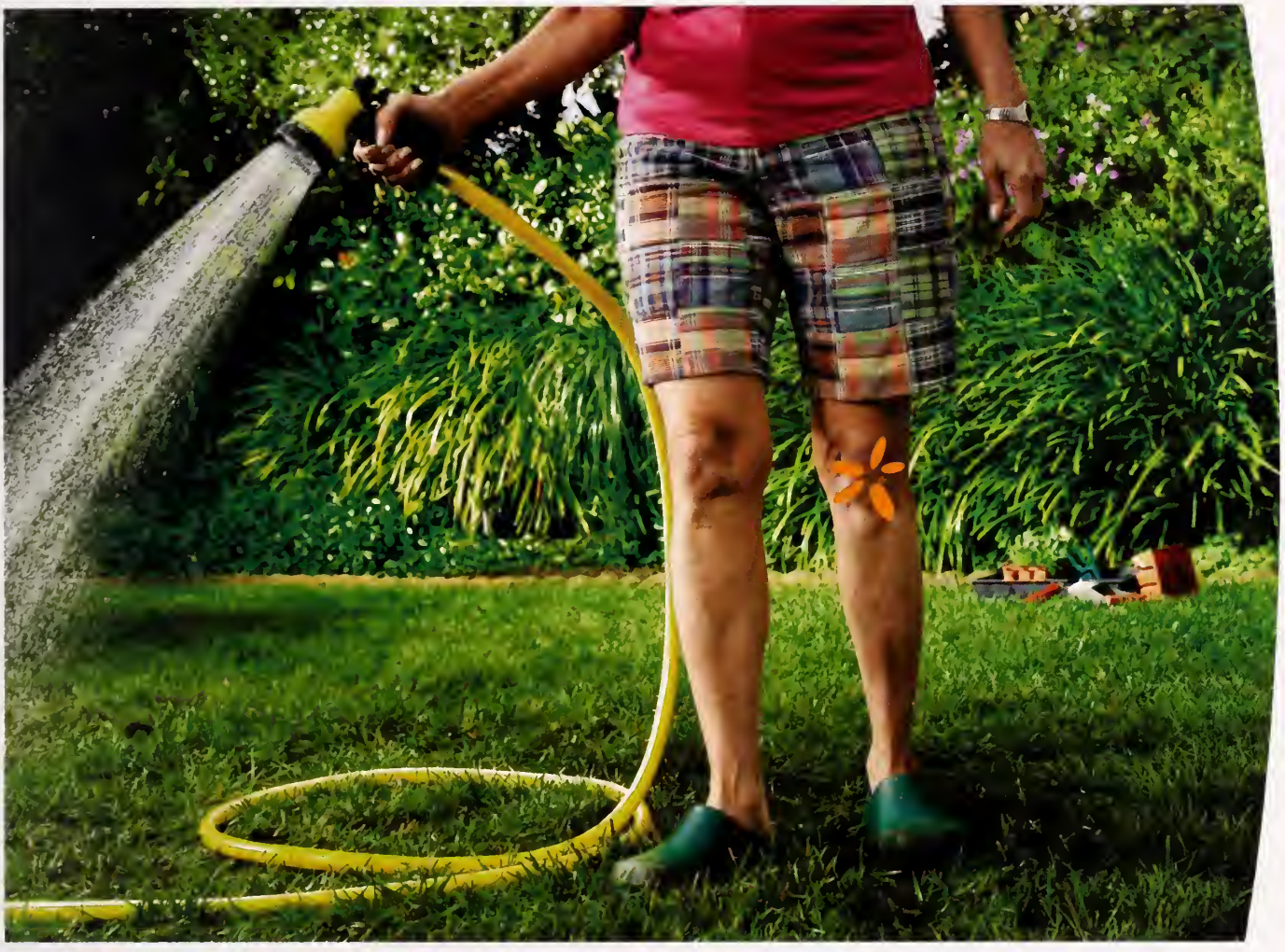
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Young people cleaning the park during PHS's "Spring into Your Park" event



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